

BAILEY



**The Exhibition of Archaeological Finds of
The People's Republic of China**



中華人民共和國出土文物展覽

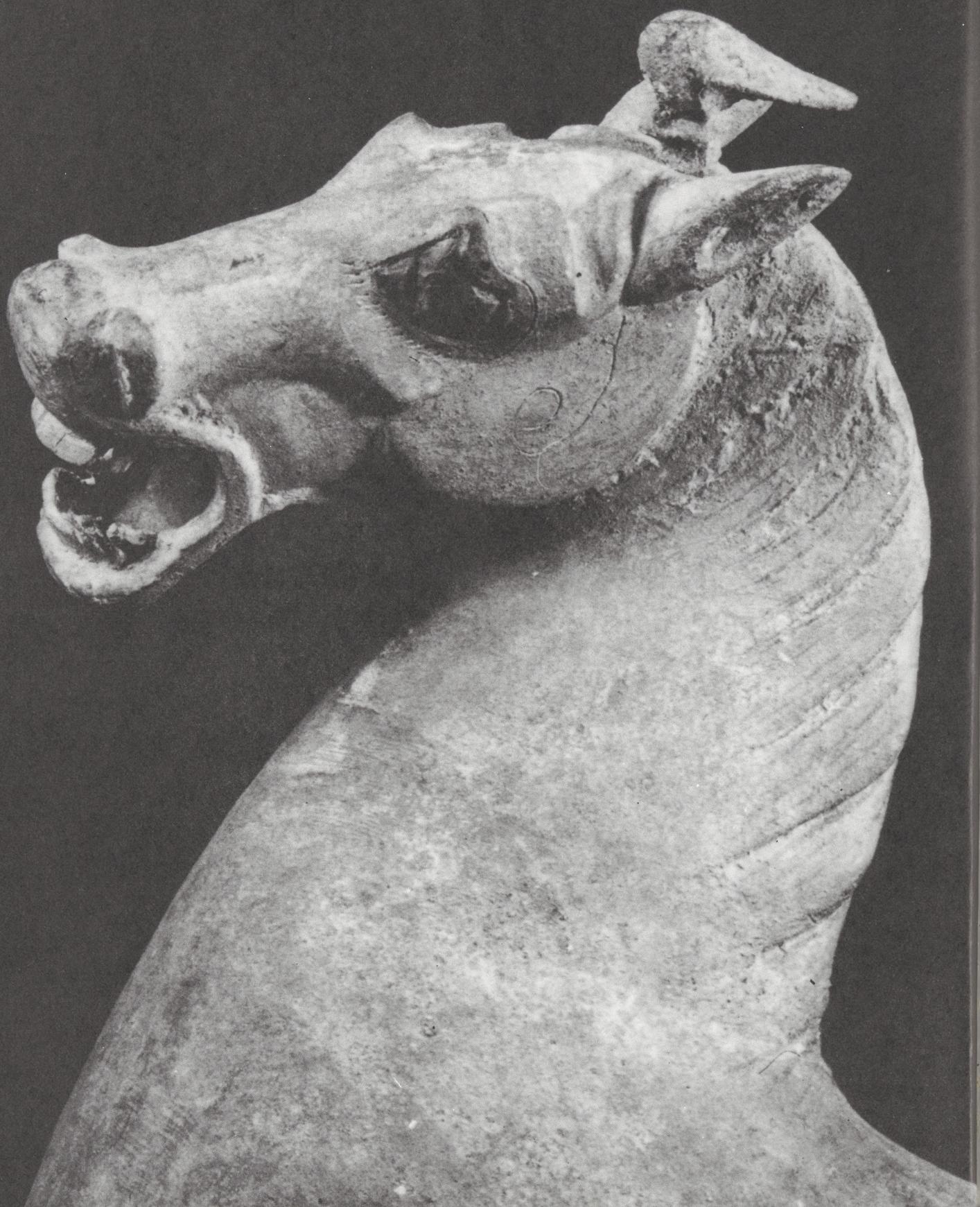
THE EXHIBITION OF ARCHAEOLOGICAL FINDS
OF THE PEOPLE'S REPUBLIC OF CHINA

J.R. Bailey

when dismantling:

2 objects handlers
1 cart pusher

Calligraphy by KUO MO-JO
Vice Chairman of the Standing Committee of the National
People's Congress of the People's Republic of China
President of the Academy of Sciences of China



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The Chinese Exhibition

An Illustrated Handlist of the Exhibition of Archaeological Finds of
The People's Republic of China

NATIONAL GALLERY OF ART
Washington
December 13, 1974-March 30, 1975

THE NELSON GALLERY-ATKINS MUSEUM
Kansas City, Missouri
April 20-June 8, 1975

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Cover and endpaper photographs courtesy
The People's Republic of China

Front and back cover: 218 Bronze Galloping Horse

Inside front cover: 223 Bronze Horseman armed with Spear

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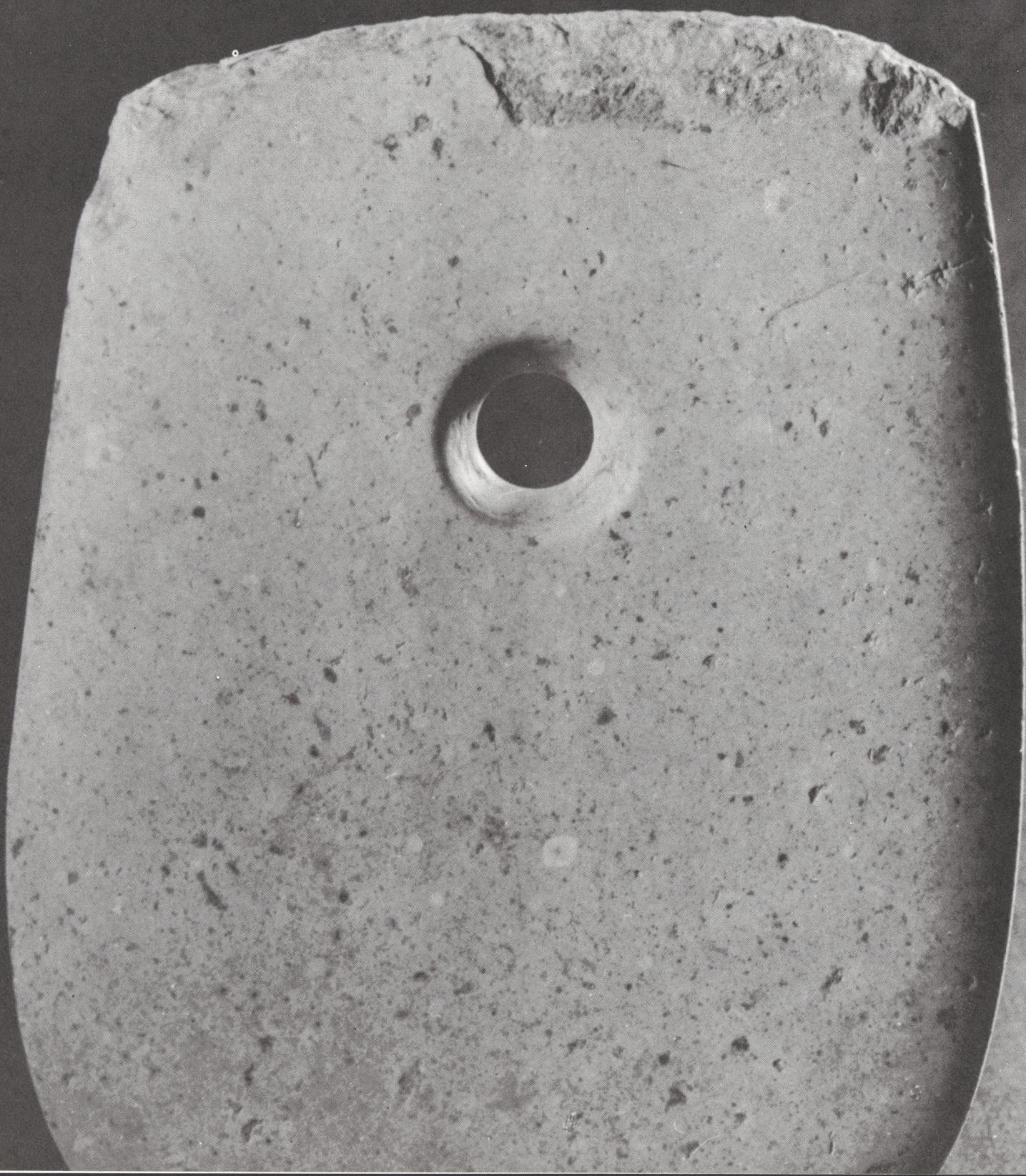
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FOREWORD

A few years ago, word reached this country of the recent extraordinary archaeological discoveries that had been made throughout the People's Republic of China—finds that were not only of great archaeological interest but often of incomparable beauty. These exceptional objects, spanning some 600,000 years of China's past, are now being shown in the Capital and subsequently in Kansas City.

For this rare privilege, we wish to express our profound thanks and gratitude to the people and the Government of the People's Republic of China who, in their deep concern with the preservation and display of their country's cultural heritage, have so generously lent to the American public these newly excavated national treasures.

Many people were involved in the realization of this exhibition, and we owe each our deep appreciation for their generous expenditure of time and effort. The names of many of them are to be found on those committees listed elsewhere in this catalogue.

We are particularly grateful to the Committee for the Organization of Exhibitions of Archaeological Finds of The People's Republic of China. This committee selected the objects for the exhibition, and was of invaluable aid dur-

ing its early planning stages. We should like to record our gratitude to the Chinese Exhibition Council of London for much assistance, and particularly to its chairman, Lord Trevelyan.

To all those countries which have played host to the exhibition: France, England, Austria, Sweden, and Canada, and to those who have worked with us to make the exhibition a reality, must go our sincere appreciation.

We are very grateful to the International Business Machines Corporation and to the National Endowment for the Humanities for their generous support of our undertaking.

The National Gallery of Art and The Nelson Gallery-Atkins Museum are proud and honored to bring to you *The Exhibition of Archaeological Finds of The People's Republic of China*. We commend it to your interest and pleasure.

J. Carter Brown
Director
National Gallery of Art

Laurence Sickman
Director
The Nelson Gallery-Atkins Museum

COMPARATIVE CHRONOLOGY

CHINA	WESTERN AND OTHER
PRIMITIVE SOCIETY (c. 600,000-4,000 BC) Lantian Man (c. 600,000 BC)	Pebble-tool Culture } (c. 600,000 BC) Heidelberg Man Neanderthal Man (c. 200,000 BC) Cro-Magnon Man (c. 35,000 BC)
SLAVE SOCIETY (c. 21st century-475 BC)	Great Pyramids in Egypt (c. 2500 BC)
HSIA DYNASTY (c. 21st-16th c. BC)	
SHANG DYNASTY (c. 16th-11th c. BC)	Stonehenge (c. 2000 - 1400 BC) Trojan War (c. 1200 BC)
WESTERN CHOU (c. 11th c.-770 BC)	Homer (8th c. BC)
SPRING AND AUTUMN PERIOD (c. 770-476 BC)	Rome founded (? 753 BC)
FEUDAL SOCIETY (475 BC-1840 AD)	
WARRING STATES PERIOD (475-221 BC)	Buddha (c. 560 - c. 480 BC) Plato (c. 428 - 347 BC) Aristotle (c. 384 - 322 BC) Alexander the Great (336 - 323 BC)
CHIN DYNASTY (221-207 BC) Capital at Hsienyang (near Sian)	Hannibal crosses the Alps (218 BC)
WESTERN HAN DYNASTY (206 BC-24 AD) Capital at Changan (Sian)	Julius Caesar (? 104 - 44 BC)
EASTERN HAN DYNASTY (25-220 AD) Capital at Loyang	Jesus Christ (? 4 BC - 30 AD)
THE THREE KINGDOMS (220-265 AD) Wei (220-265 AD) Capital at Loyang Shu (221-263 AD) Capital at Chengtu Wu (222-280 AD) Capital at Chienyeh (Nanking)	
WESTERN TSIN DYNASTY (265-316 AD) Capital at Loyang	Partition of Roman Empire (285 AD)
EASTERN TSIN DYNASTY (317-420 AD) Capital at Chienkang (Nanking)	Rome adopts Christianity (340 AD)
SOUTHERN DYNASTIES (420-589 AD) Capital at Chienkang (Nanking)	
NORTHERN DYNASTIES (386-581 AD) Northern Wei Dynasty (386-534 AD) Capital at Tatung, later at Loyang Eastern Wei Dynasty (534-549 AD) Capital at Yeh (Anyang)	Sack of Rome (410 AD)

CHINA**WESTERN AND OTHER**

Western Wei Dynasty (535-556 AD)

Capital at Changan (Sian)

Northern Chi Dynasty (550-577 AD)

Capital at Yeh (Anyang)

Northern Chou Dynasty (557-581 AD)

Capital at Changan (Sian)

SUI DYNASTY (581-618 AD)

Capital at Tahsing (Sian)

TANG DYNASTY (618-907 AD)

Capital at Changan (Sian)

FIVE DYNASTIES (907-960 AD)

SUNG DYNASTY (960-1279 AD)

Northern Sung Dynasty (960-1127 AD)

Capital at Kaifeng

Southern Sung Dynasty (1127-1279 AD)

Capital at Linan (Hangchow)

LIAO DYNASTY (916-1125 AD)

Capital at Linhuang (Barin Left Banner)

KIN DYNASTY (1115-1234 AD)

Capital at Huining (Acheng)

YUAN DYNASTY (1271-1368 AD)

Capital at Tatu (Peking)

MING DYNASTY (1368-1644 AD)

Capital at Nanking, later at Peking

CHING DYNASTY (1644-1840 AD, down to the 20th year of
the reign of Taokuang)

Capital at Peking

Silkworms introduced into Europe (552 AD)

Mohammed (570 - 632 AD)

Charlemagne (768 - 814 AD)

Leif Ericsson (1000 AD)

Norman Conquest of England (1066 AD)

Paper first manufactured in Europe (1150 AD)

Magna Carta (1215 AD)

Genghis Khan (1206 - 1227 AD)

Gunpowder introduced in Europe (1313 AD)

CLASSIFICATION OF BRONZE VESSELS

Principal types of ceremonial vessels with their neolithic ceramic antecedent forms together with the appropriate old characters and their modern equivalents

Vessels for	Food					Water		
	Type	li	ting	hsien	kuei	tou	p'an	chien
Primary form								
Old character and modern equivalent		 鬲	 鼎	 甗	 簋	 豆	 盤	 盤
Neolithic antecedent form								

Prepared for the exhibit in Vienna, based on the research of William Willets, *Das Buch der Chinesischen Kunst*, Düsseldorf-Wien, 1968, p. 96-f.

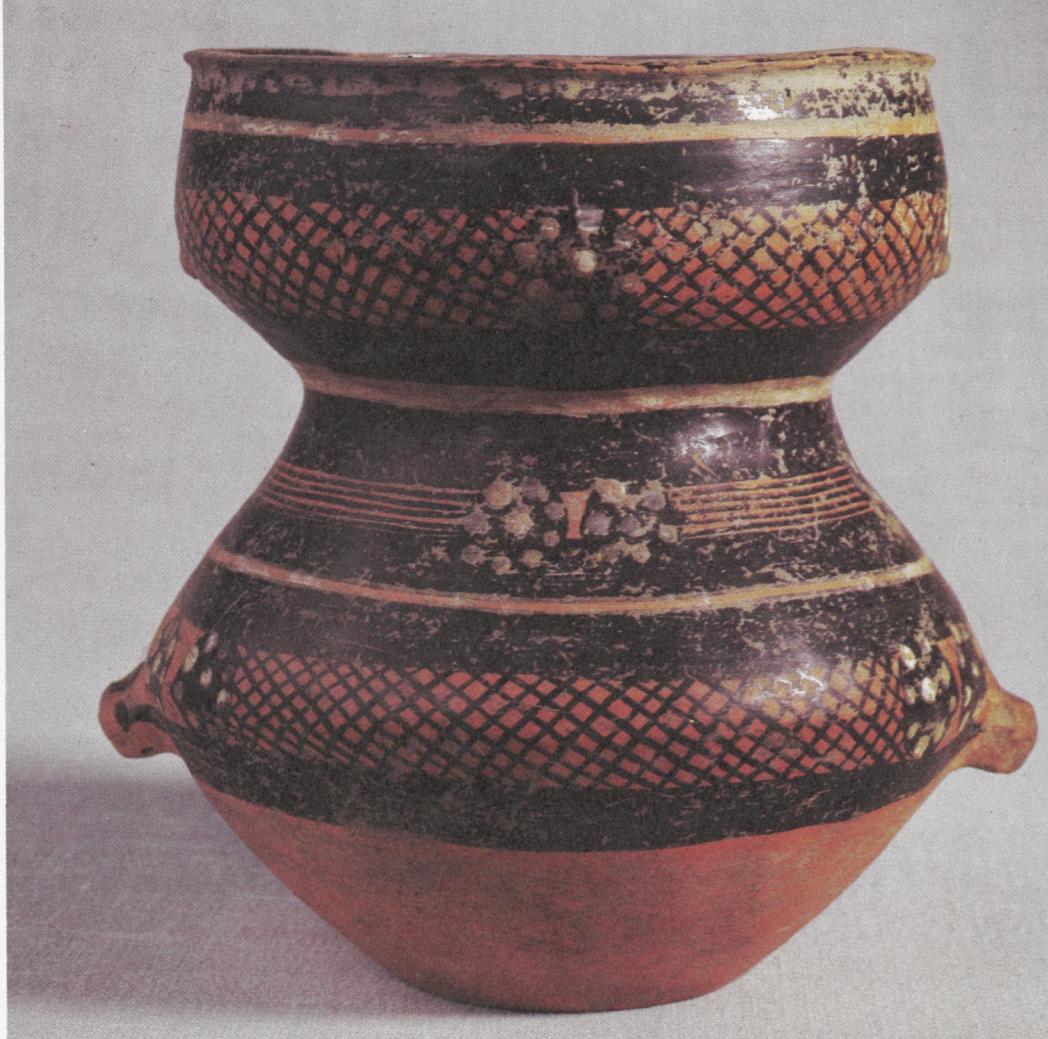
Wine

yu	hu	lei	fang-yi	chia	chüeh	ku	ho	kuang
肉 卣	壺 壺	罍 罍	彝 彝	爵 爵	角 爵		盃 盃	

COLOR PLATES

page

- 17 Painted pottery waisted jar (33)
- 17 Pottery basin painted with eight-point star design (51)
- 18 Bronze lei with animal-mask design (70)
- 18 Bronze tripod ting with the inscription "Fu Chi" (83)
- 19 Bronze tsun with animal-mask design (89)
- 20 Jade suit sewn with gold thread, shroud for Tou Wan, wife of Prince Ching of Chungshan (147)
- 21 Bronze kuei decorated with stylized animal-mask design (102)
- 21 Bronze square yi marked "Jih Chi" (95)
- 22 Bronze leopards inlaid with gold (164-165)
- 22 Bronze mandarin duck (171)
- 23 Painted pottery vase (206)
- 24 Bronze galloping horse (218)
- 25 Bronze horses (219-220)
- 25 Brocade with tree pattern (252)
- 26 Gold bowl with embossed lotus-petal design (280)
- 27 Painted pottery mounted hunter (302)
- 28 Covered pot of three-colored pottery (320)
- 28 White porcelain spittoon (321)
- 29 High-stemmed porcelain bowl with applied floral decoration (322)
- 30 Tripod censer, Yaochow ware (346)
- 31 Blue-and-white covered jar with floral design (364)
- 32 Blue-and-white covered pot decorated with white dragon design (369)



33



51



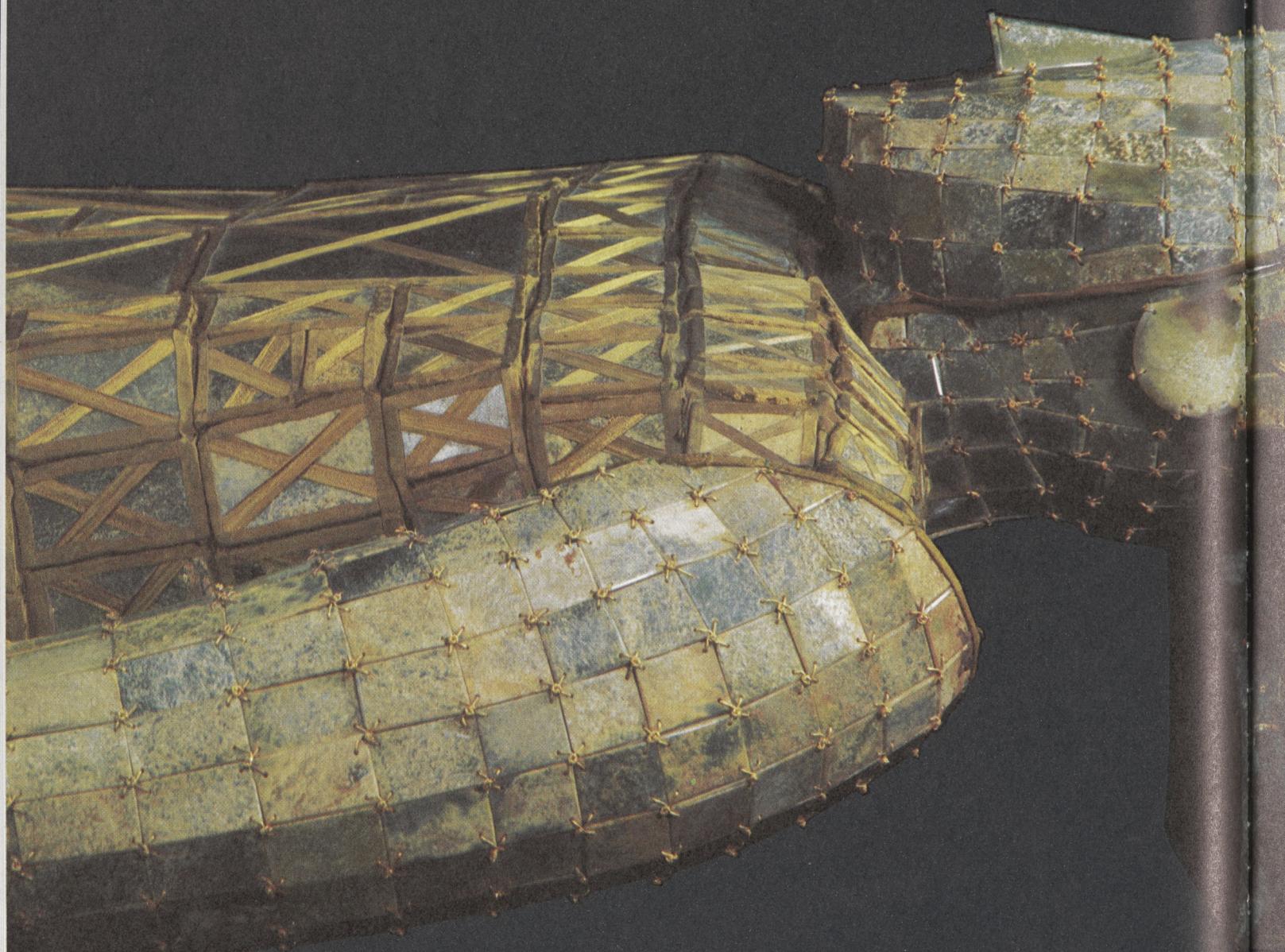
70

89



83







147



102

95





164-165

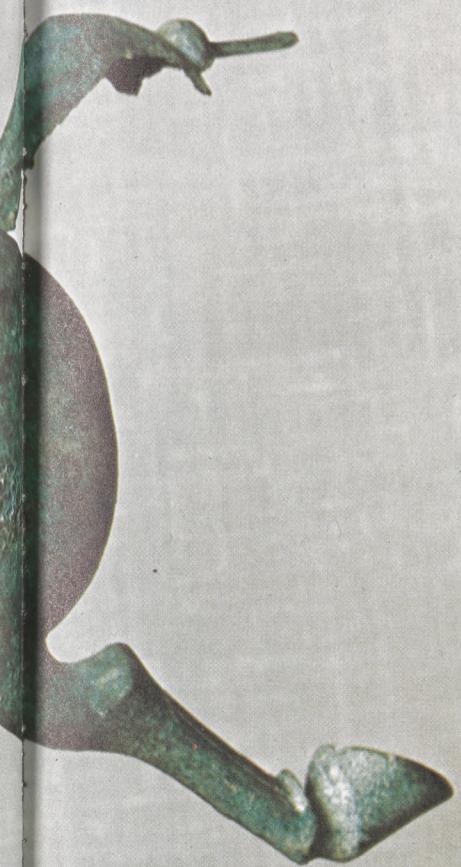
206

171









218 252



219-220





280



302





320

322

321





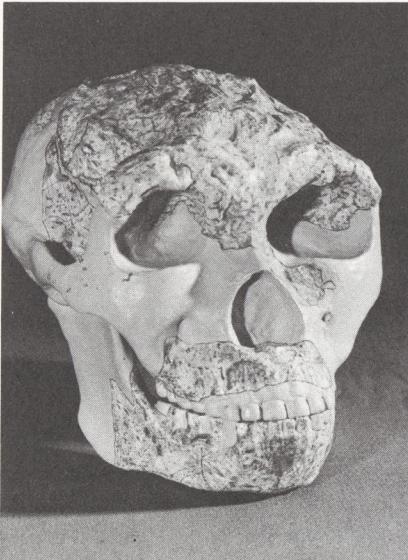




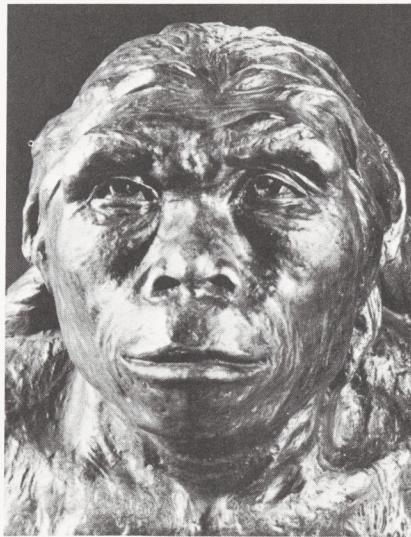


EXHIBITS

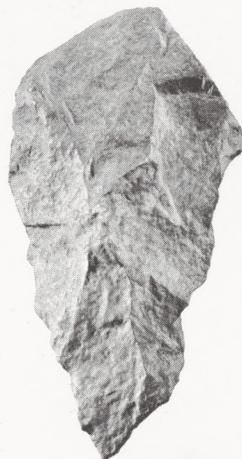
**I Excavations of the Sites of
Lantian Man and Peking
Man
(c. 600,000-400,000 years ago)**



1 Skull and lower jaw of Lantian Man.
(model)



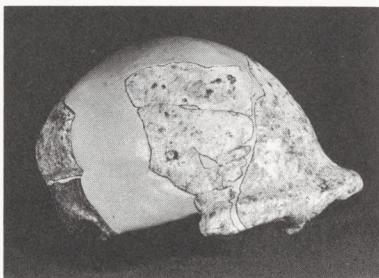
2 Bust of Lantian Man. (restoration)



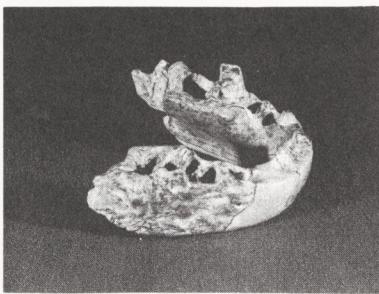
3 Pointed tool of quartzite.
(used by Lantian Man)
(reproduction)



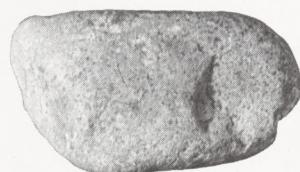
4 Scraper of vein quartz. (used by
Lantian Man) (reproduction)



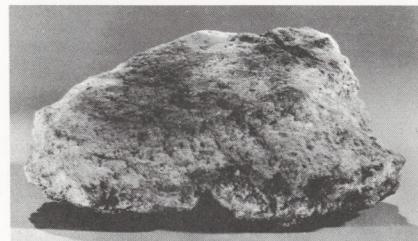
5 Skull of Peking Man. (model)



6 Lower jaw of Peking Man. (model)



7 Stone hammer.
(used by Peking Man)



11 Burnt earth. (evidence of use of fire by Peking Man)

II Yangshao Culture Site at Panpo Village, Sian, Shensi Province
(c. 6,000 years ago)



8 Flint scraper. (used by Peking Man)



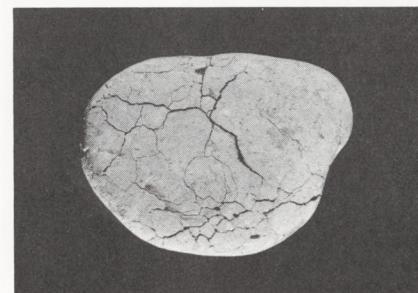
12 Burnt bone. (evidence of use of fire by Peking Man)



14 Stone axe. *not tied*



9 Flint scraper. (used by Peking Man)



13 Burnt stone. (evidence of use of fire by Peking Man)



15 Stone chisel. *not tied*



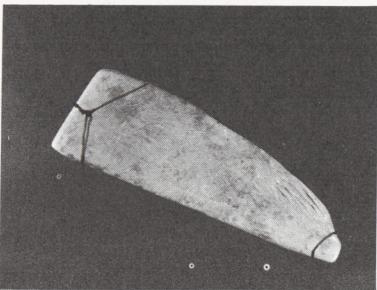
10 Scraper of vein quartz.
(used by Peking Man)



16 Stone adze.

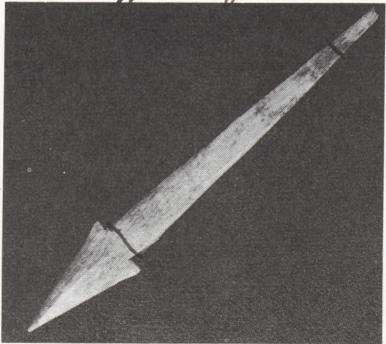
NT

gold silk 1 loop
cradle



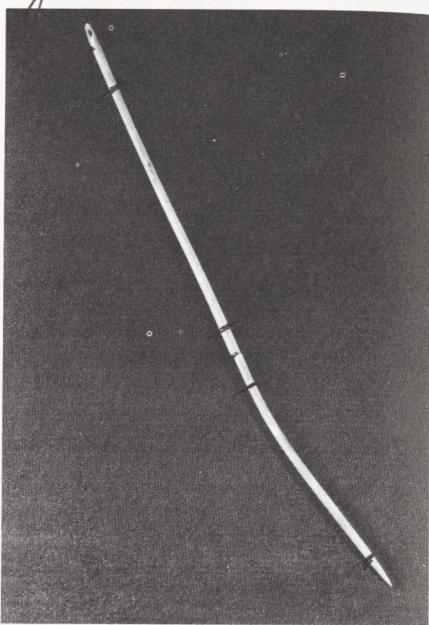
17 Bone spade.

1 single clear nylon

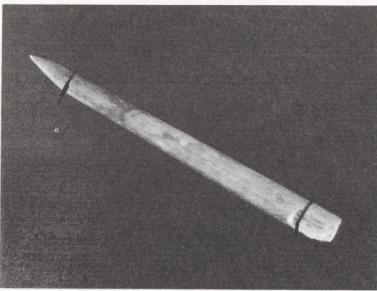


20 Bone arrow head.

in 2 pieces
golden tan silk

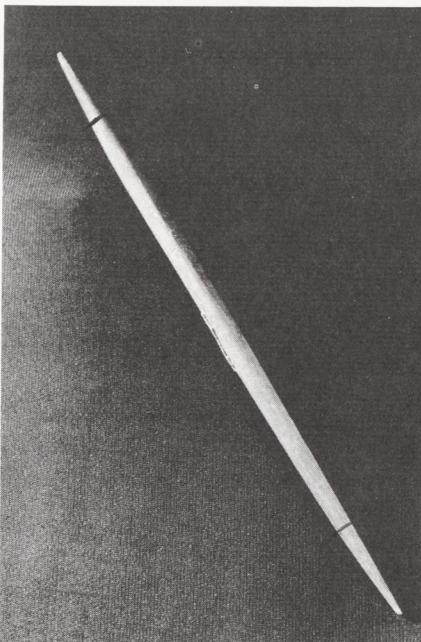


22 Bone needle.



18 Bone chisel.

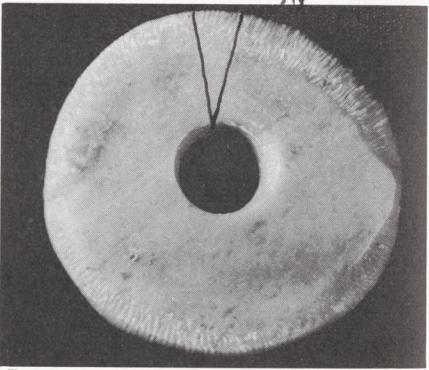
gold silk



21 Bone hairpin.

golden tan silk

SINGLE CLEAR NYLON

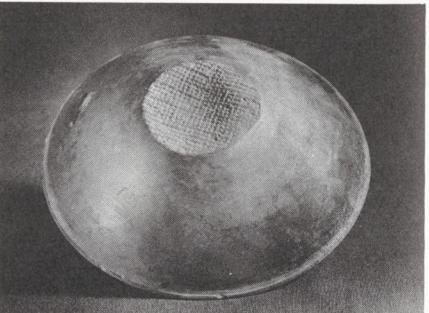


23 Stone whorl.



19 Bone harpoon head.

grey silk



24 Pottery bowl. (with textile
impressions on bottom) NT



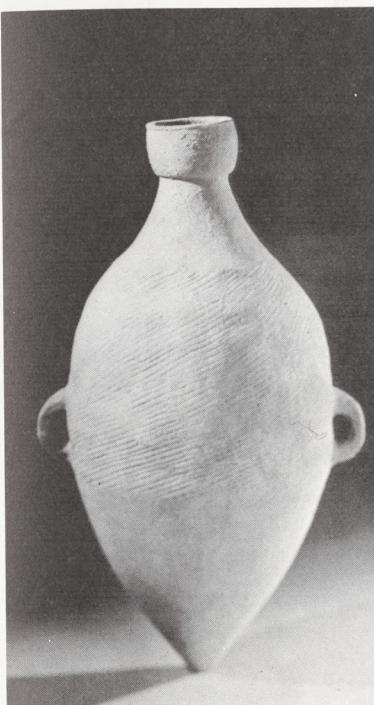
25 Pottery bowl. (with matting impressions on bottom)



26 Pottery jar with stippling.



27 Pottery jar with finger-nail impressions.



28 Pottery amphora with pointed bottom.



29 Pottery basin painted with human-mask design.



30 Pottery basin painted with deer design.



31 Pottery bowl painted with triangle design.



32 Pottery jar painted with triangle design.

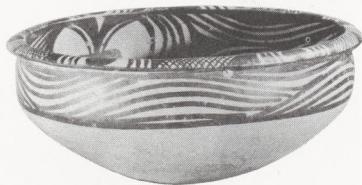
III Painted Pottery of the Kansu Yangshao Culture (c. 4,000 years or more ago)



33 Painted pottery waisted jar.



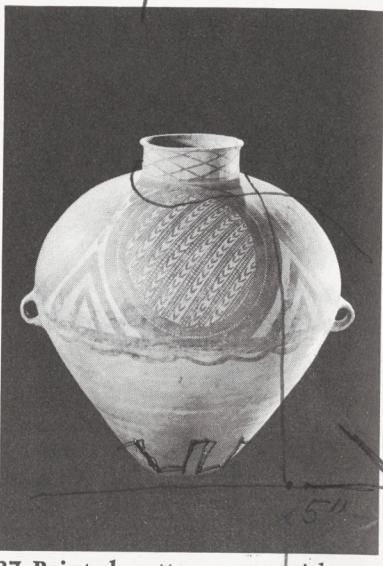
34 Painted pottery **tou** (stemmed bowl) with wave design.



35 Pottery basin painted with curved lines.



36 Painted pottery amphora with flat bottom.



37 Painted pottery vase with four circles filled in with geometric pattern.

small band
nailed 5" fr. edge
on @ side

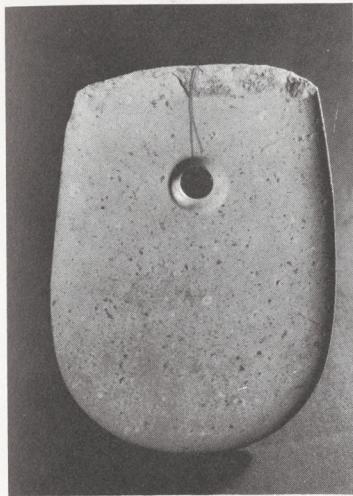


IV Chinglienkang Culture
(c. 5,000 years ago)

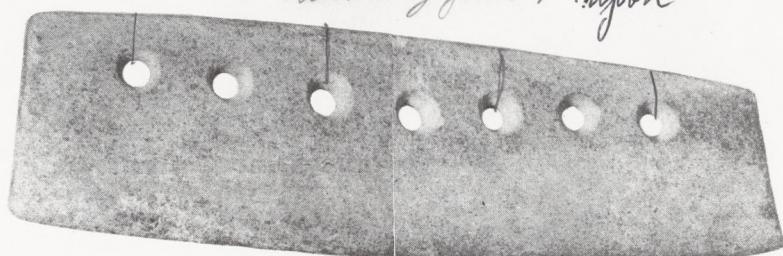
hygrometer

rh 40%

T = 80°



38 Perforated stone axe.

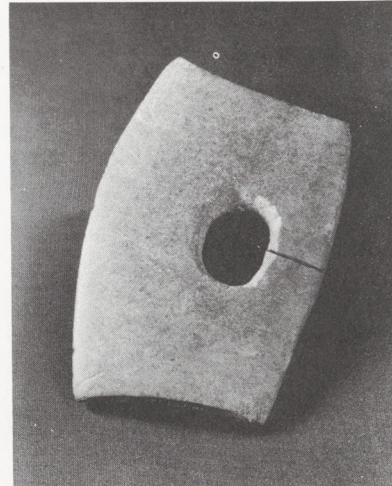


39 Stone knife with seven holes.



40 Stone stepped adze.

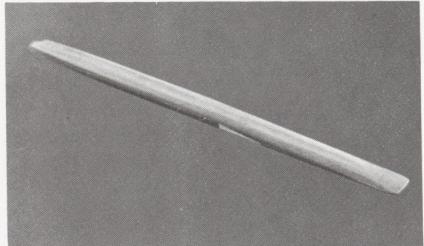
green brown thread wound
several times



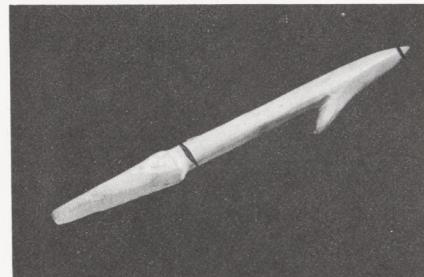
41 Stone hoe.

nail? 

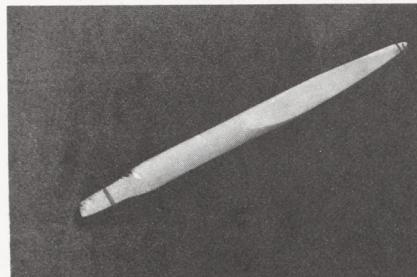
wound several times
clear nylon



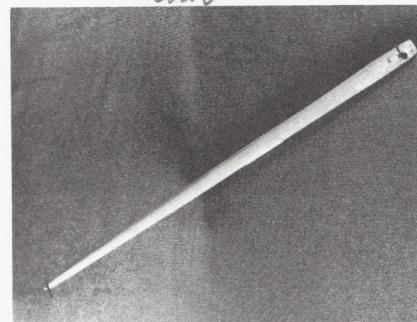
42 Bone chisel.



43 Bone harpoon.

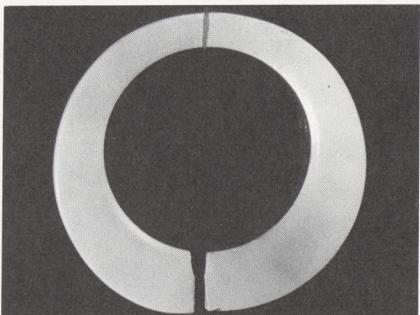


44 Bone arrow head.



45 Bone needle.

clear wound twice



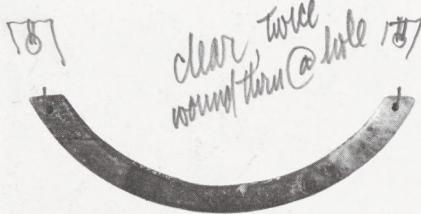
46 Chueh ring (penannular) of white jade.

NT



50 Pottery basin painted with flower-petal design.

V Lungshan Culture in Shantung Province (c. 4,000 years ago)

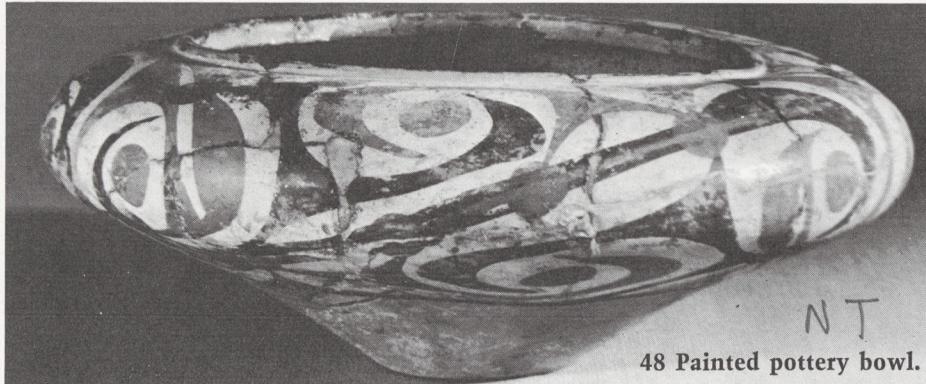


47 Huang (half-ring) of green nephrite.

NT



51 Pottery basin painted with eight-point star design.



NT

48 Painted pottery bowl.

52 Red pottery tripod kuei (pitcher).

NT

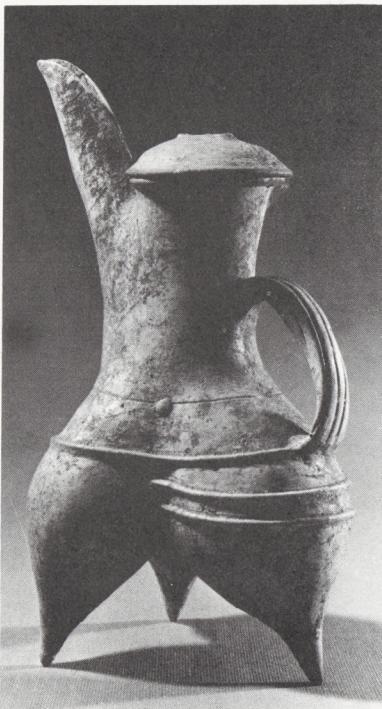


49 Painted pottery vase
NT with flower-petal design.

NT

53 White pottery tripod kuei (pitcher).





54 White pottery ho (kettle).

NT



NT 56 Black pottery tou (stemmed cup) with thin body.



58 Black pottery stemmed plate.

NT



NT 55 Black pottery cup with two handles.



NT 57 Black pottery tripod ting.

商 SHANG DYNASTY
1600-1027 BC

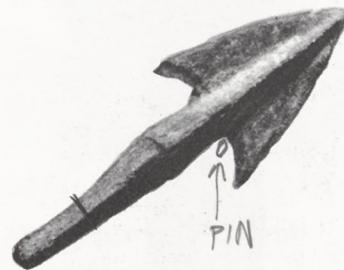
VI Shang Dynasty Site at
Chenghow, Honan
Province
(16th-11th century BC)



60 Bronze Spear head.



61 Bronze arrow head.



62 Bronze arrow head.

d. green line



59 Bronze Ko with whorl design:
d. green thread

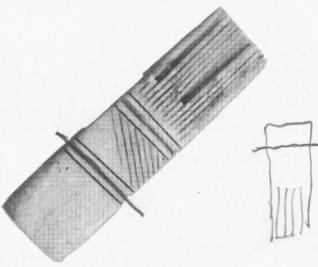


63 Bronze knife.

green



64 Dark green nephrite
ko (halberd).

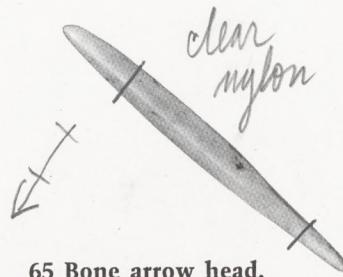


67 Bone comb.

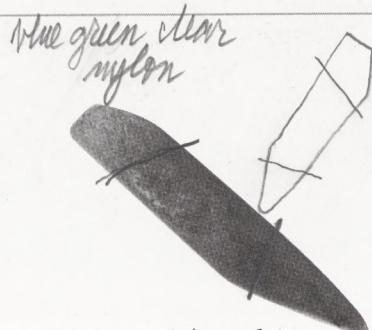
golden tan



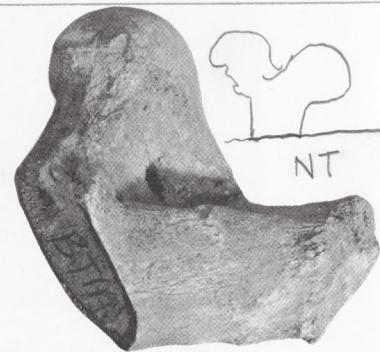
68 Bone hairpin.



65 Bone arrow head.



66 Bone pi (spatula).



69 Animal bone, raw material for the
manufacture of bone artifacts.



70 Bronze lei with animal-mask
NT design.



71 Bronze tripod chia with
NT animal-mask design.



72 Bronze tripod ting with
animal-mask design.
NT

71-77=NT



73 Bronze pan with **kuei** dragon design.

NT



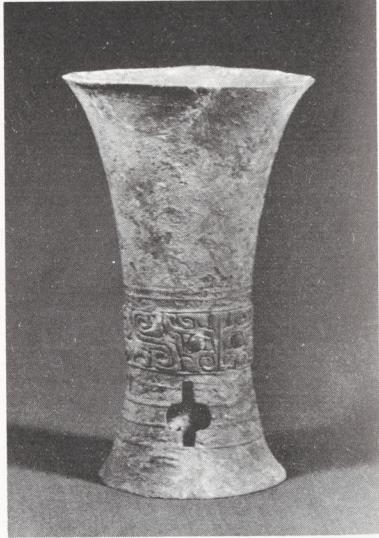
74 Bronze tsun with animal-mask design.

NT



75 Bronze tripod li with **kuei** dragon design.

NT



76 Bronze ku with animal-mask design.

NT



77 Bronze chueh with animal-mask design.

NT



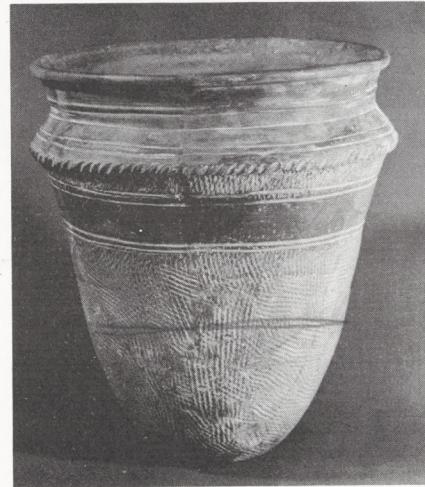
79 Pottery yen.

NT



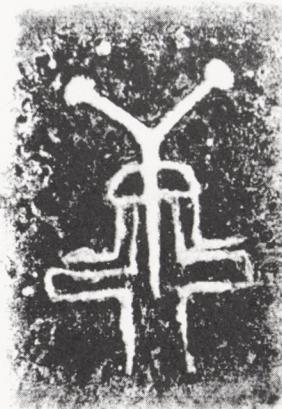
78 Large-mouthed tsun (wine container) of proto-porcelain.

NT

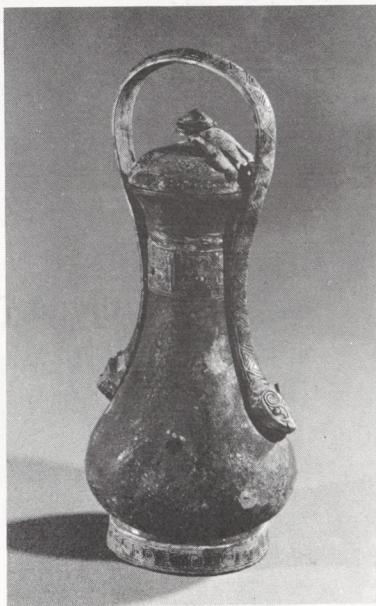


80 Pottery tsun.
felt over a ring (arrow)

VII The Yin Ruins at Anyang,
Honan Province
(14th-11th century BC)

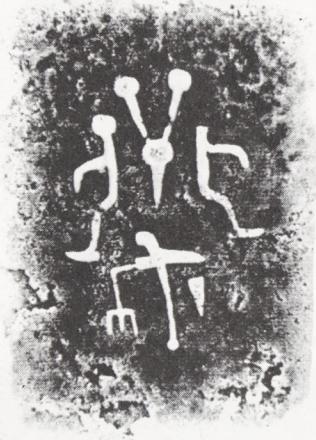


81 Bronze yu with the
NT inscription "Pei Kan (?!)".





82 Bronze kuei with the
NT inscription "Pei Kan (?) Ko".



83 Bronze tripod ting with the
NT inscription "Fu Chi".

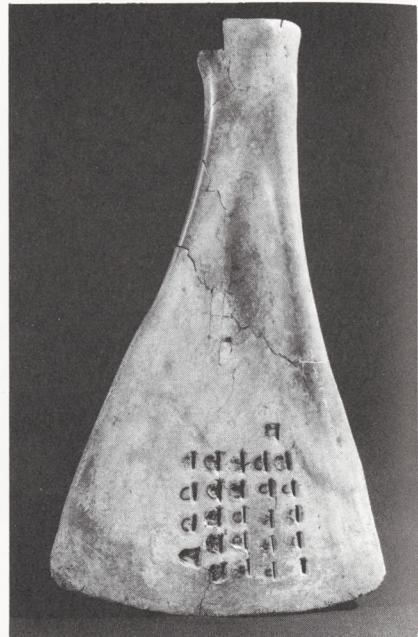
78°F
30% rh



84 Bronze tripod chia with the
NT inscription "Mu Ya".



rh
canadian?

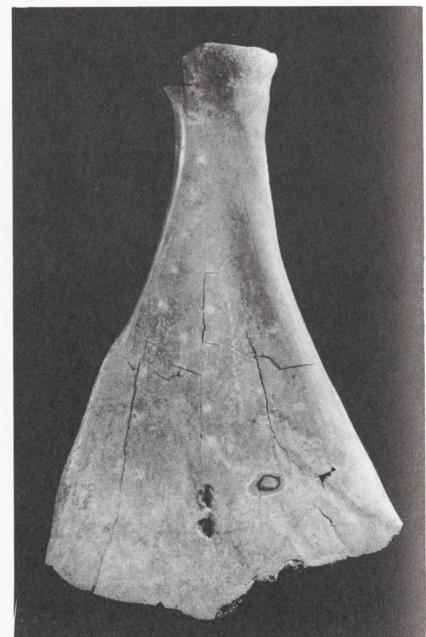


85 Inscription on ox shoulder blade.

NT

rh = 62%

T = 20°C



86 Inscription on ox shoulder blade.

NT

VIII Shang Dynasty Bronzes
from Shansi, Anhwei and
Hunan Provinces
(12th-11th century BC)



87 Owl-shaped bronze yu

NT 76°F 34% sh



88 Bronze kuang with dragon design.

NT



89 Bronze **tsun** with
NT animal-mask design.

rh 42%
T 78°F



90 Bronze tripod **chia** with animal-
NT mask design.

36% 76°F





91 Bronze rectangular **ting** with human-mask
NT design.

78°F
33%



92 Bronze square **tsun** with
NT animal-mask decoration.

西周

WESTERN CHOU
DYNASTY

11th century - 770 BC

IX Western Chou Bronzes
from Chichia Village,
Fufeng, Shensi Province
(10th-9th century BC)



93 Bronze Kuang marked
NT "Jih Chi".



94 Bronze square tsun marked
NT "Jih Chi".



95 Bronze square yi marked
NT "Jih Chi".



BD particles on sides

TO BE CHECKED BY
MR COVEY FOR
POSSIBLE TRTMT.



96 Bronze **ho** with bird-shaped lid.

NT



97 Bronze **hu** marked "Chi Fu".

N T

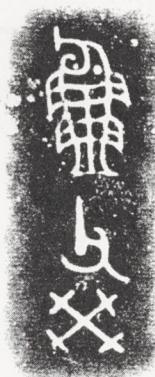


98 Bronze lei with kuei
dragon design.

X Western Chou Bronzes
from Ketso, Liaoning
Province
(11th century BC)



99 Bronze **kuei** marked
NT "Yu Fu Kuei".



100 Bronze **yu** marked "Shih Hsu".

NT



100 Bronze **yu** marked "Shih Hsu".

NT



XI Western Chou Tombs at
Tunhsia, Anhwei Province
(11th century BC)

HANDLE WITH CARE



FLAKING
[SER MR. COVEY]

101 Bronze **yu** marked
"Kung". ▶

FLAKING ON HANDLE
+ POSSIBLY ON BASE

TO BE PACKED BY MR. KENG
(Have delegate present at installation)



102 Bronze **kuei** decorated with
NT stylized animal-mask design.



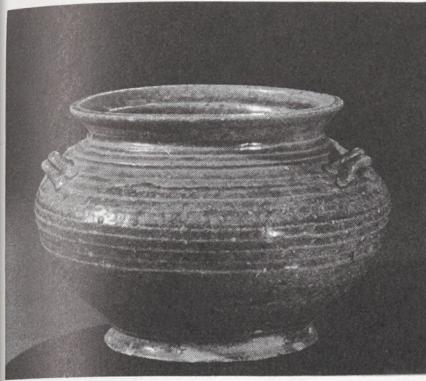
103 Bronze **pan** with **kuei** dragon
NT design.



104 P
h

106 P
N Tha

FLAKING



104 Proto-porcelain vase with three handles.

NT

HANDLE

FLAKING



105 Proto-porcelain tsun (wine vessel)
NT with two handles.

WITH EXCEPTIONAL CARE

FLAKING

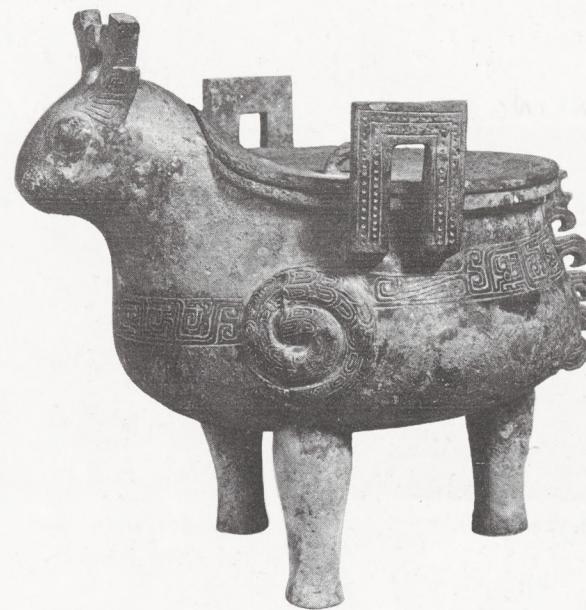


106 Proto-porcelain vase with two
NT handles.

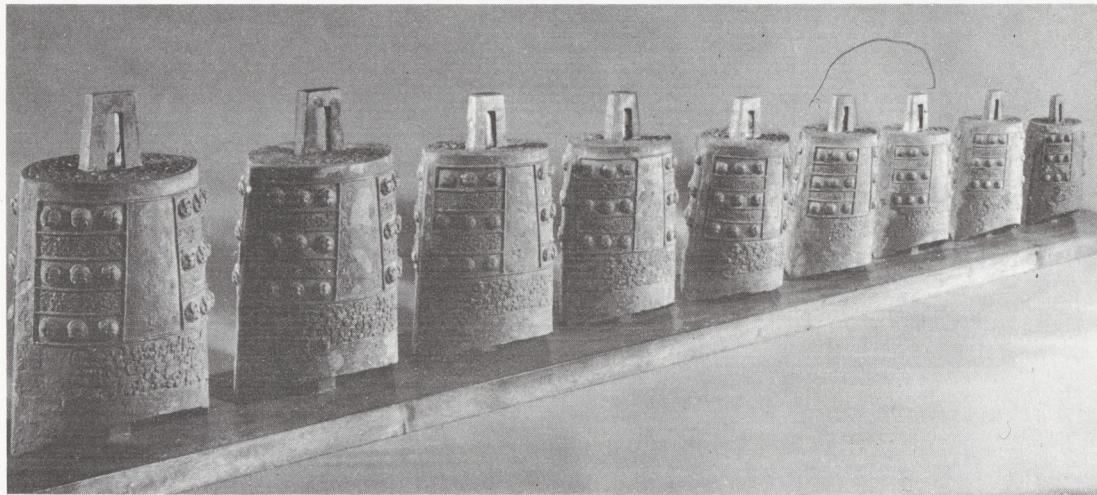
春秋

THE SPRING AND
AUTUMN PERIOD
770-475 BC

XII Bronzes of the Spring and
Autumn Period from
Anhwei and Shansi
Provinces
(5th century BC)



116 Bronze tripod ting in the shape of a sacrificial
NT animal.

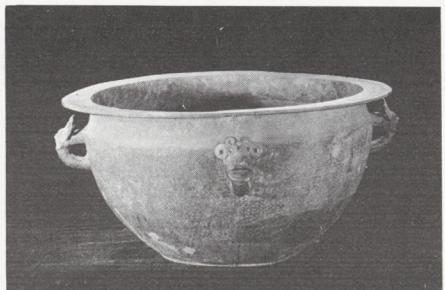


107-115 Bronze pien chung (a chime of bells) of the Marquis of Tsai. (9 pieces)

NT

112, 113 TO BE TREATED BY MR COVEY (BD)

Taken up stairs
2/14/5 4/9



118 Bronze chien with interlaced-
NT hydras design.

NT
117 Bronze rectangular hu with
interlaced-dragon design.

戰國

WARRING STATES
PERIOD
475-221 BC

XIII Surveys and Excavations
of City Sites of Warring
States Period
(4th century BC)



119 Bronze knocker ornamented
NT with interlaced-hydras and
phoenix design.



120 Semi-cylindrical tile with
NT cicada pattern.

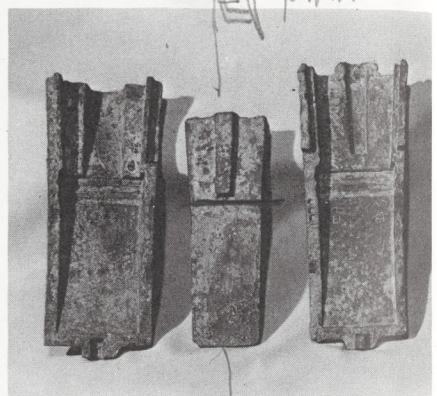


121 Semi-circular tile-end with
NT animal-mask design.



122 Semi-circular tile-end with
NT animal-mask design.

XIV Iron-Casting Moulds
from Hsinglung, Hopei
Province
(4th century BC)



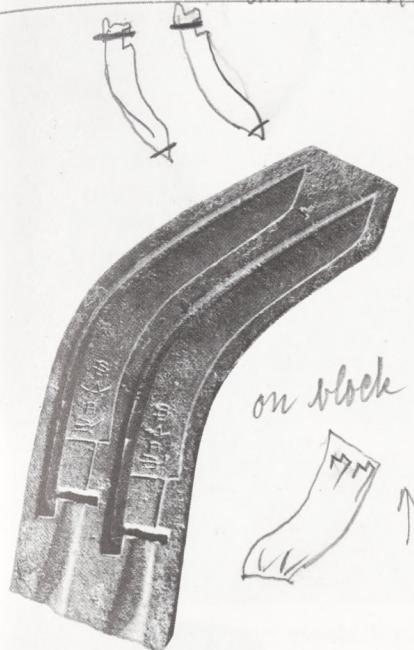
123 Iron mould and core for casting
axe. (3 pieces)

TIED

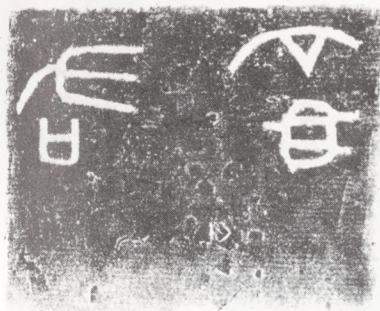
cast pieces
TIED like
center pine



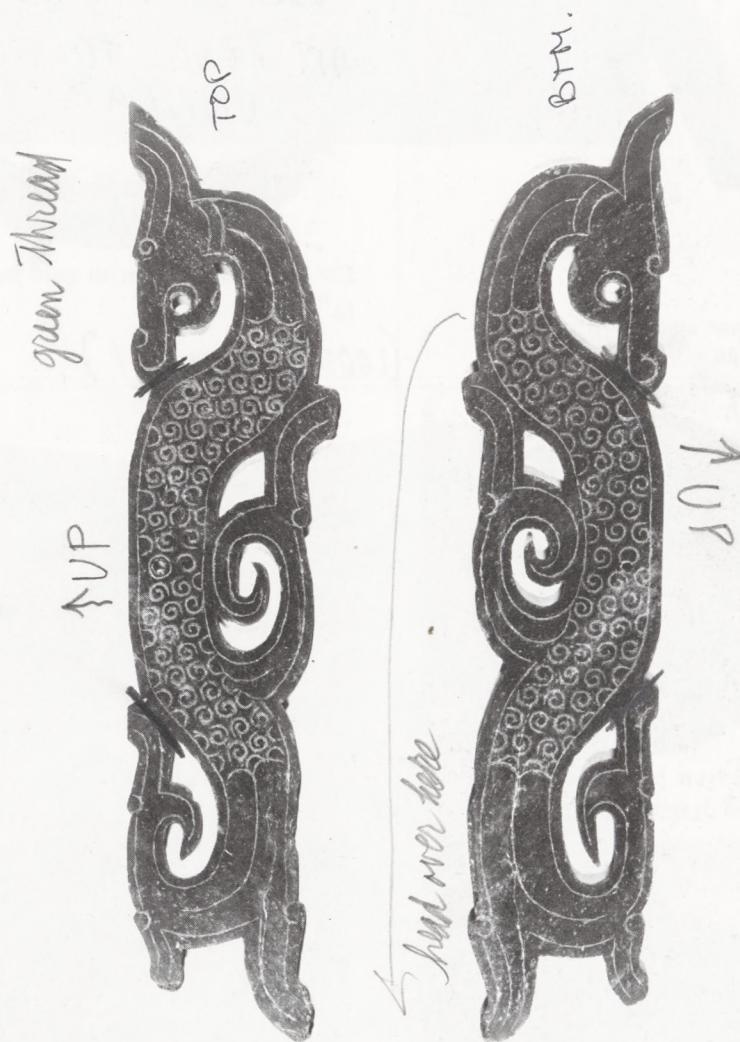
2 casts tied w/ clear nylon



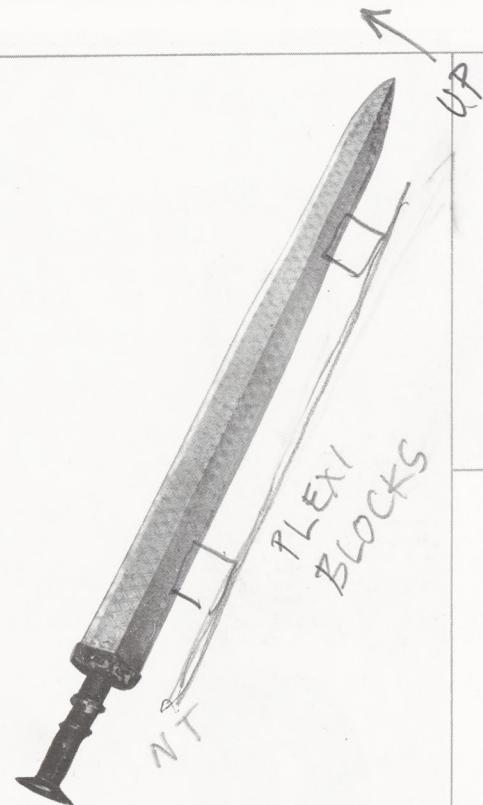
124 Iron mould for casting a pair of sickles.



XV Chu Tombs at Chiangling,
Hupeh Province
(5th century BC)



125 & 126 Dragon-shaped jade ornaments. (2 pieces)



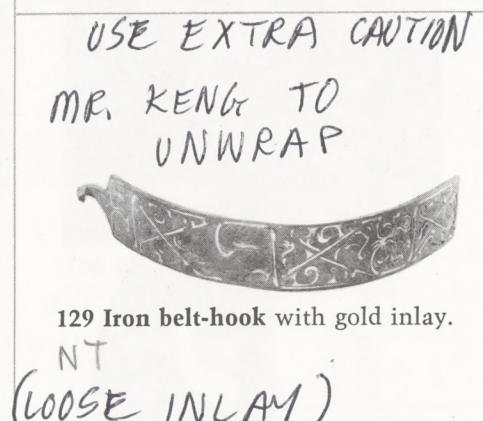
127 Bronze sword with lozenge design.



128 Bronze tsun (wine vessel) with stylized dragon design.



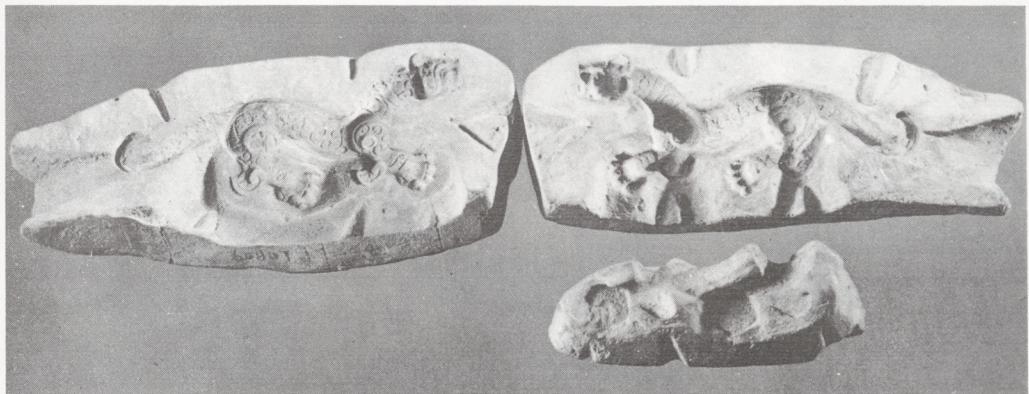
XVI Pottery Moulds and Bronzes of Warring States Period from Shansi and Shantung Provinces (5th century BC)



129 Iron belt-hook with gold inlay.



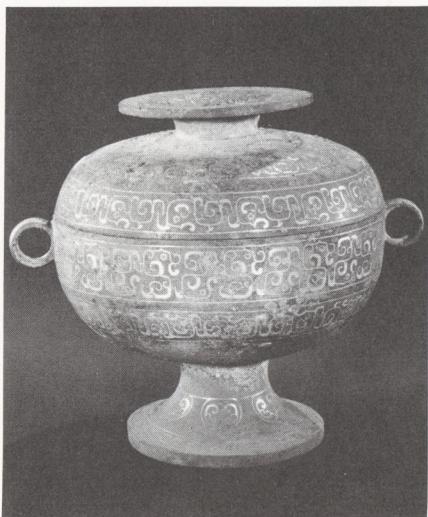
131 Pottery model for making mould of animal-head.



130 Pottery mould for casting the figure of a tiger. (3 pieces)
NT



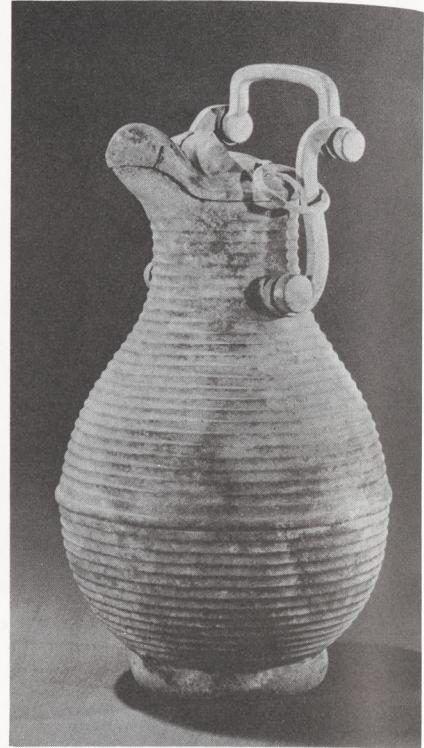
132 Pottery relief model for making mould of animal-mask design.
NT



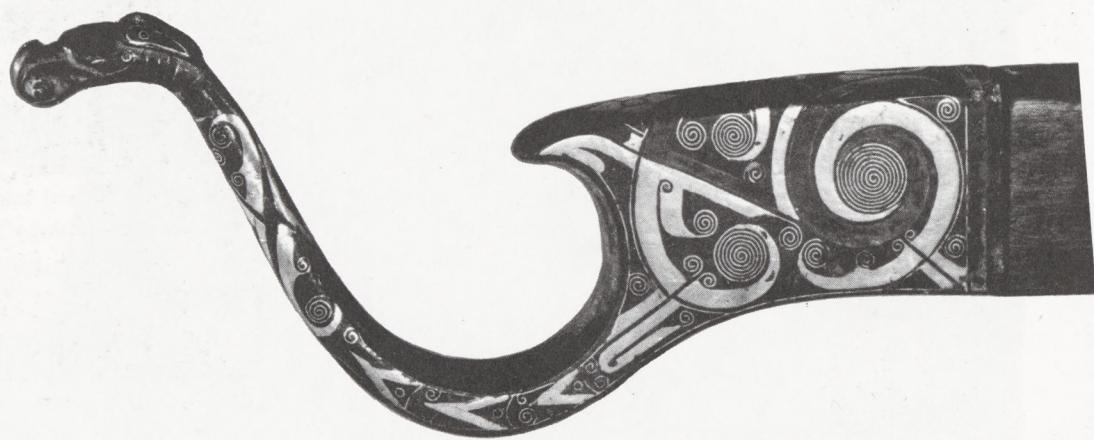
133 Bronze tou inlaid with gold in
NT kuei dragon design.



134 Bronze rim of vessel
NT inlaid with gold and silver.



136 Bronze ewer with eagle's head.



135 Bronze ornament with silver inlay.

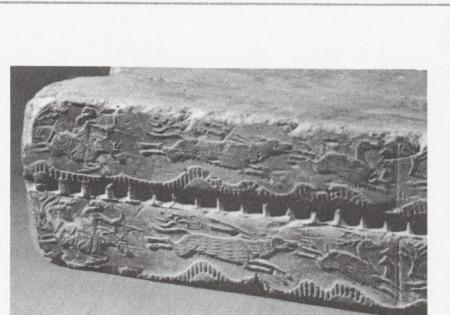
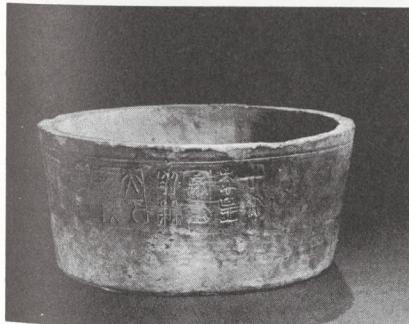
NT

秦 CHIN DYNASTY
221-207 BC

XVII Cultural Relics of the Chin Dynasty from Shensi and Shantung Provinces (3rd century BC)



137 Pottery measure.



138 Brick stamped with a hunting NT scene.

have extra hole

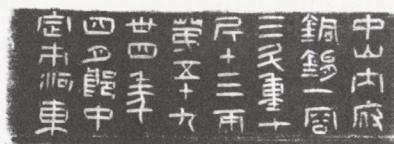


139 Pottery figure of a squatting NT woman.

have delegate present (MR KENG)

漢 HAN DYNASTY
206 BC-AD 220

XVIII The Tombs of Liu Sheng, Prince Ching of Chungshan of the Western Han Dynasty, and of His Wife at Mancheng, Hopei Province (113 BC)



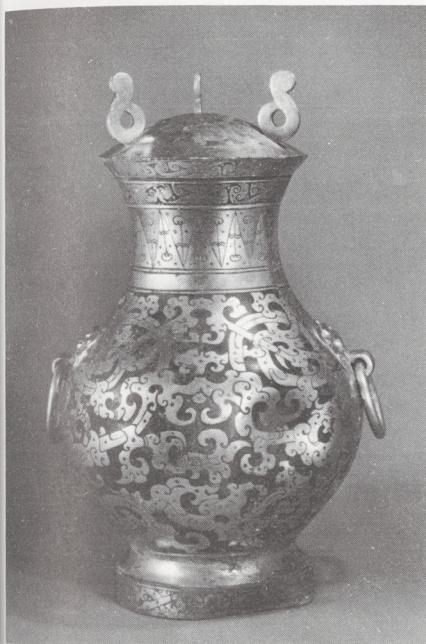
140 Bronze chuan (water container) inscribed "Household of the Prince of Chungshan".



141

142

141 Bronze hu (wine vessel) with gold and silver inlay of bird script.



142 Bronze hu (wine vessel) inlaid with gold and silver.

Caution FLAKING



143 Bronze lamp in the form of a ram.



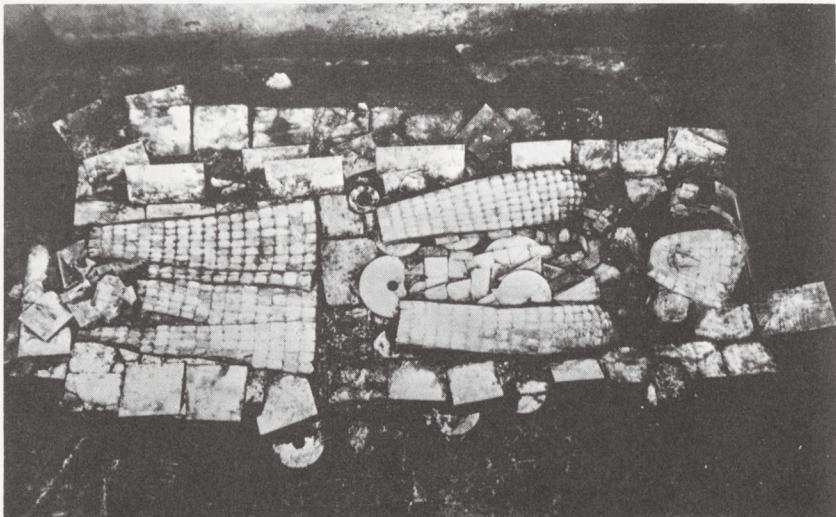
144 Bronze lamp with stand inscribed with "Household of Prince of Chungshan".



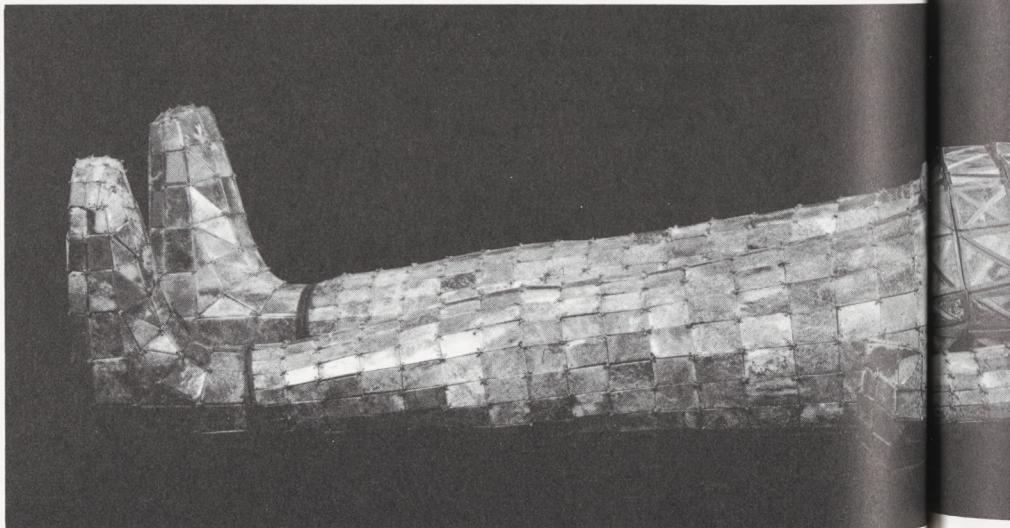
145 Bronze lamp with shade.



146 Bronze Poshan censer supported by a human figure mounted on a beast.



147 Jade suit sewn with gold thread, shroud for Tou Wan, wife of Prince Ching of Chungshan.

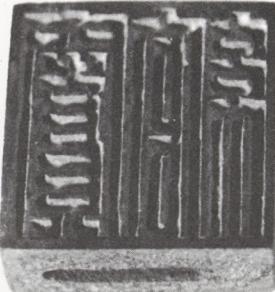




148 Bronze head-rest gilt with gold and inlaid with jade.

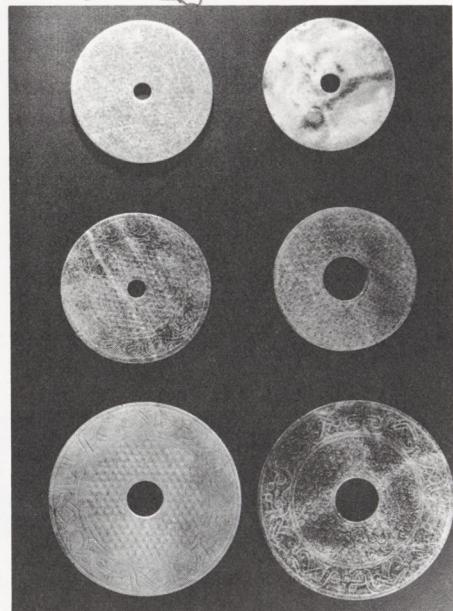


149 & 150 Jade huang (crescent-shaped ritual object).
NT (2 pieces)

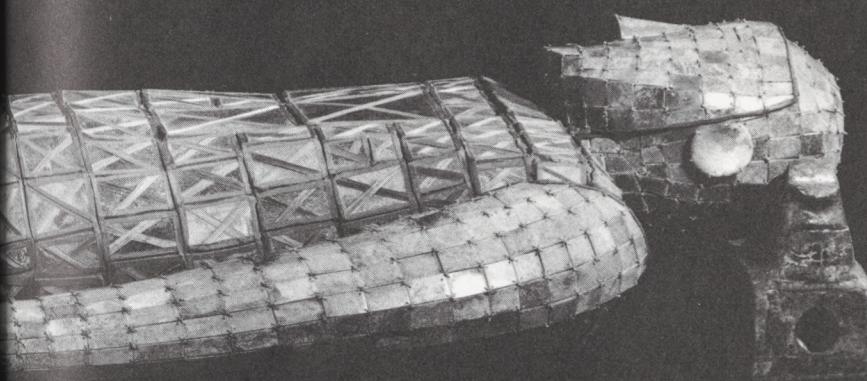


151 Tou Wan's bronze seal.
NT (reproduction)

P. Leg on L. leg

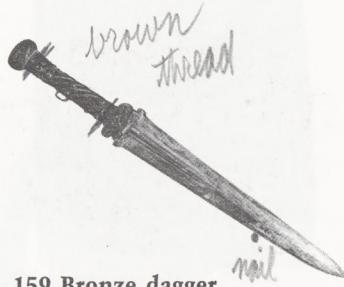


152-157 Jade pi discs. (6 pieces)
NT Mr. Keng will arrange

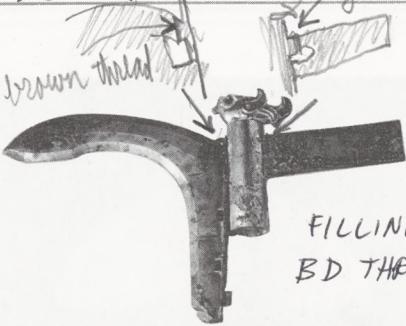


158 Iron knife with a hilt-ring bound with gold wire.

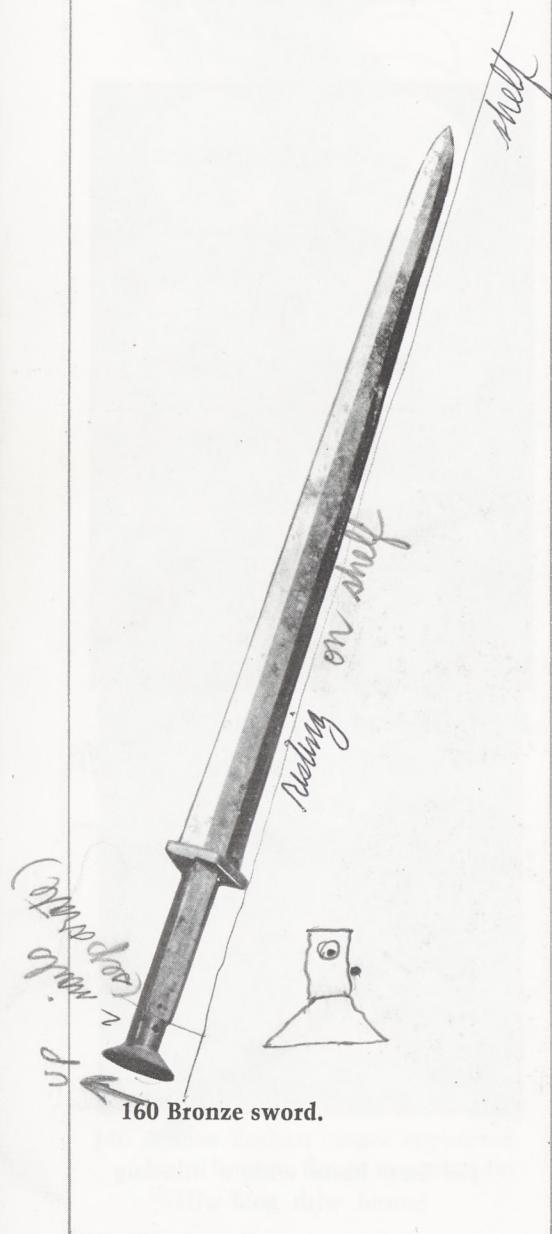
USE EXRTA CAUTION
green thread



159 Bronze dagger.



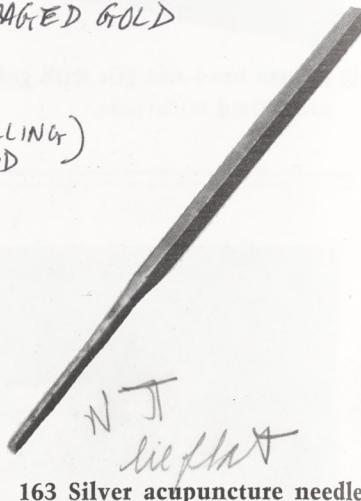
161 Bronze ko (halberd) with gilt
bird-shaped ornament.
TO BE TREATED BY MR. COVEY (FILLING + BD)



160 Bronze sword.



162 Gold acupuncture needle.



163 Silver acupuncture needle.



164 & 165 Bronze leopards inlaid with gold. (2 pieces)

NT



166 & 167 Bronze feet of vessel in the shape of bears and birds. (2 pieces)
NT

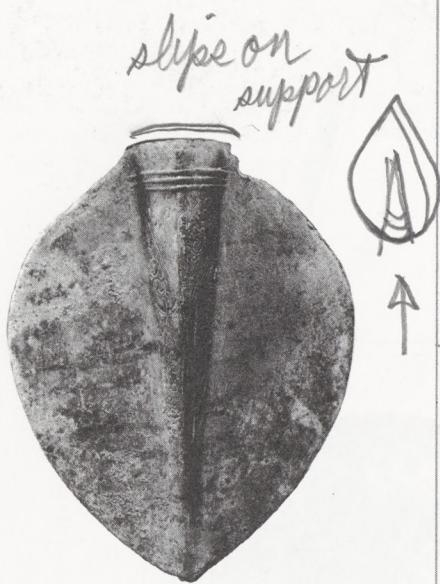


168 Pottery basin painted with fish design.

special covered stand



XIX Western Han Tombs at
Shihchaishan, Chinning,
Yunnan Province
(2nd-1st century BC)



169 Bronze ploughshare.



171 Bronze mandarin duck.



170 Bronze axe ornamented with two birds.

on 2 arms



172 Bronze cowrie-container
decorated with a weaving scene
on its lid.



173



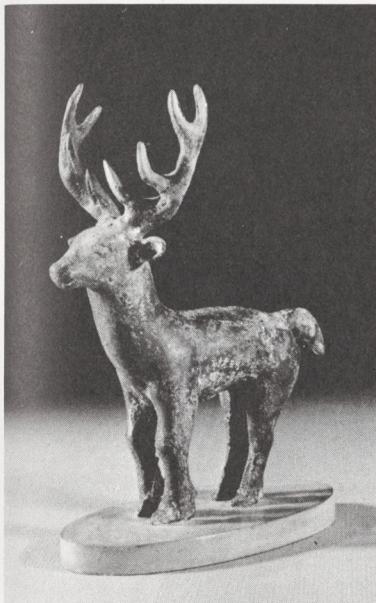
174



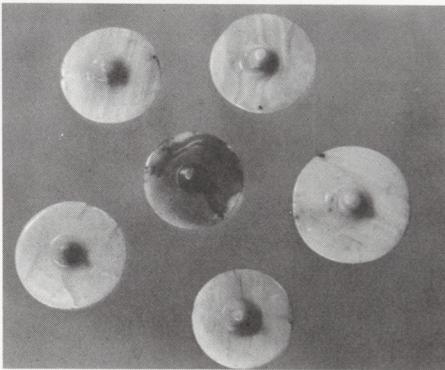
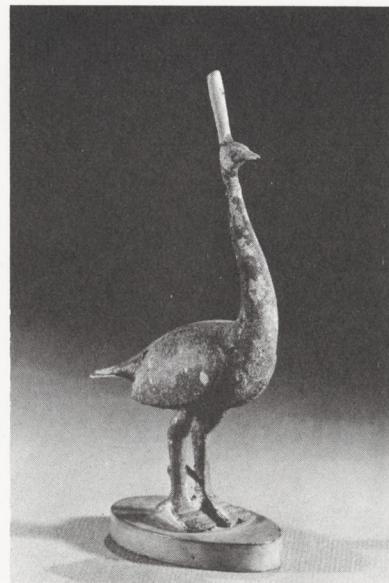
173 Bronze ornament in the form of buffalo heads and bulls.



174 Bronze ornament in the form of a boar struggling with two tigers.



175 Bronze deer.



193-198 Agate and carnelian button-shaped ornaments. (6 pieces)



(16 pieces)

Tied in at least 6 places to
form oval shape



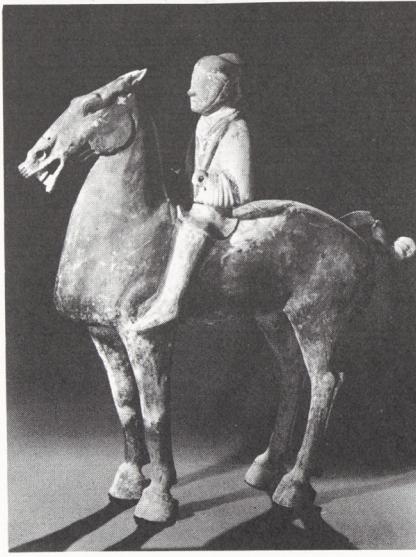
XX Applied Arts of the Han
Dynasty
(206 BC-AD 220)

USE
EXTREME
CAUTION

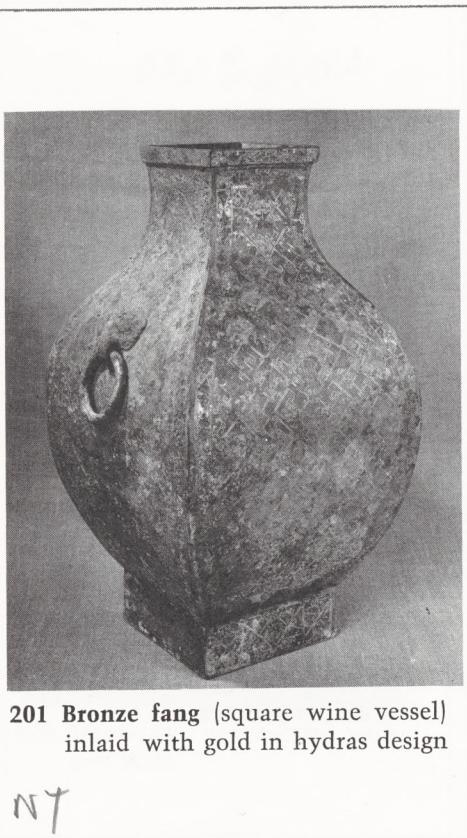


199 & 200 Painted pottery horsemen.

NT (2 pieces) FLAKING ON 3 LEGS



74 MR COVEY TO TREAT
FLAKING



201 Bronze fang (square wine vessel)
inlaid with gold in hydras design

NT



202 Silver-inlaid bronze tsun (wine vessel) in the form
NT of a sacrificial animal.

NOTE: *Very delicate so, working groups present when
INSTALLING HORSES.*



203 Bronze chariot ornament inlaid with gold and silver.

NT



204 Bronze tsun (wine vessel) gilded with gold and silver.



205 Gilded bronze tsun for warming wine.

NT

CAUTION: FLAKING

TO BE INSPECTED BY
MR COVEY



206 Painted pottery vase.

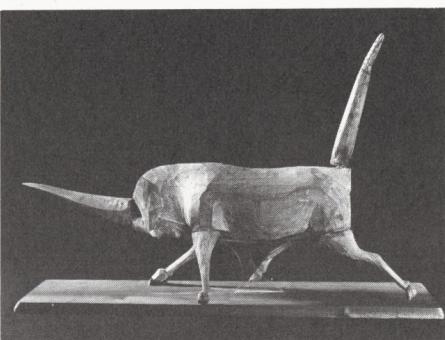
REATTACH FLAKING,
IF TIME, BY MR COVEY

HAVE DELEGATE
PRESENT AT INSTALLATION



207 Pottery model of a courtyard.

NT



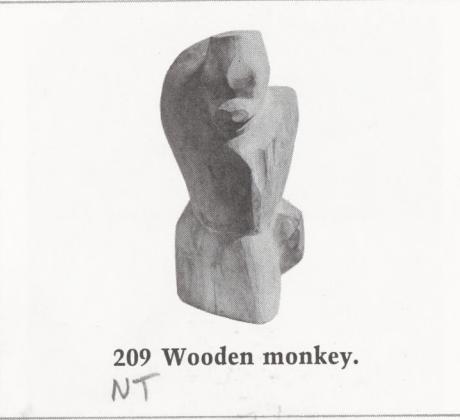
208 Painted wooden unicorn.
on special stand



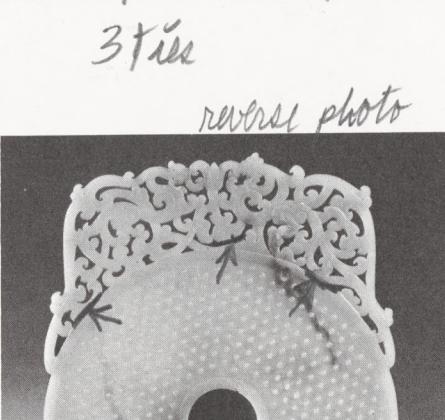
209 Wooden monkey.

NT

XXI Bronze Figurines, Chariots and Horses from Eastern Han Tomb in Wuwei, Kansu Province (2nd century AD)

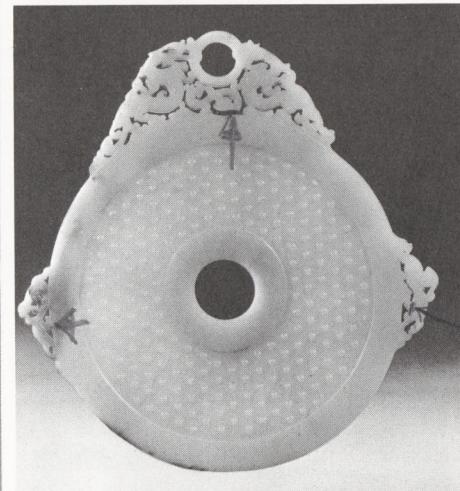


3 ties
clear nylon



211 Pi disc of green nephrite decorated with hydra design.

clear nylon



210 Pi disc of green nephrite decorated with animal design and ring.



212-217 Pottery figures of musicians and dancers. (6 pieces)

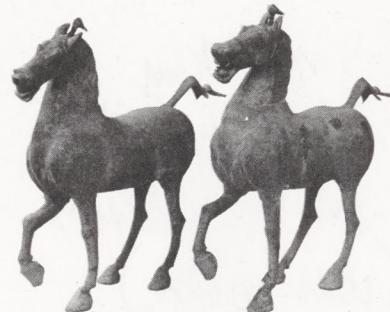
on
special
plexi
stand





218 Bronze galloping horse.

M. Keng



219 & 220 Bronze horses. (2 pieces)



221 Bronze horseman.



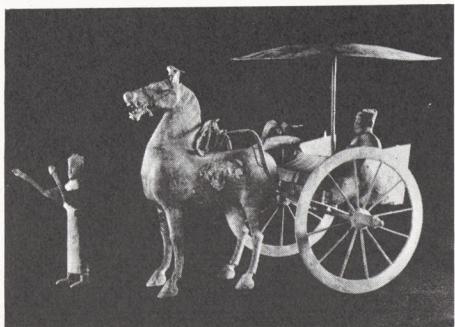
222 Bronze horseman
armed with halberd.



223 Bronze horseman
armed with spear.

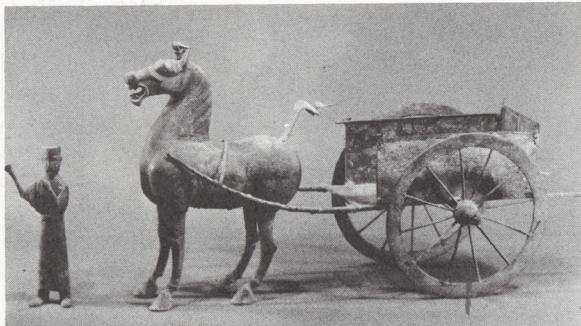


224-227 Bronze chariot mounted with axe. (a chariot,
a horse and two figurines)

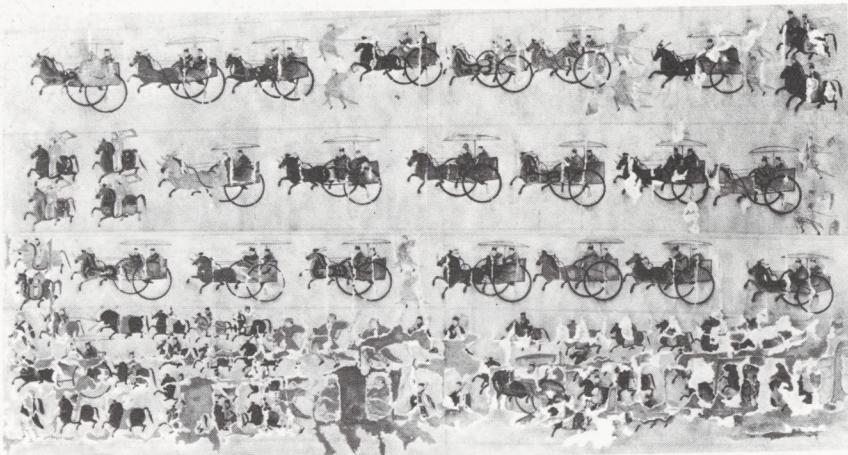


228-231 Bronze yao chariot. (a chariot, a horse and two figurines)

Mr. Keng
will demonstrate
how to tie down
(clear nylon)



232-234 Bronze chu cart. (a cart, a horse and a figurine)



235 Procession scene, part of the wall-painting of an Eastern Han tomb.
(copy)

兩
晉
南
北
朝

THE THREE
KINGDOMS, THE
WESTERN AND
EASTERN TSIN,
AND THE
SOUTHERN AND
NORTHERN
DYNASTIES
AD 220-589

XXII Ceramics of the Tsin
and Southern and
Northern Dynasties
from Chekiang, Kiangsu
and Honan Provinces
(AD 265-589)

wave delicate present



236 Celadon jar crowned with
miniature buildings and
human figures.



237 Celadon vase in the shape of an eagle.



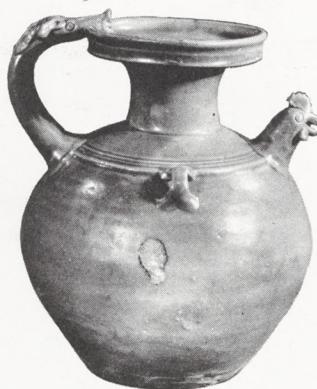
238 Celadon lion-shaped vessel.



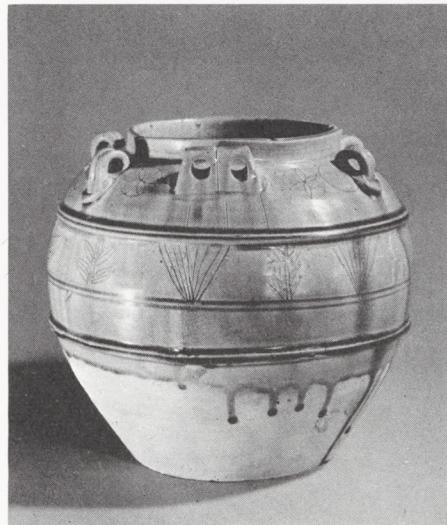
240 Celadon vase with dish mouth and eight rings.



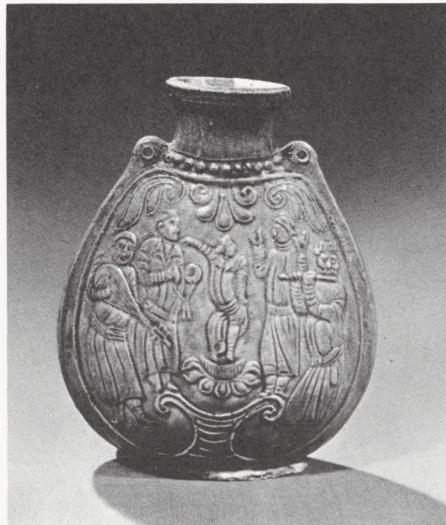
242 Yellowish green-glazed jar with dark green splashes and four rings.



239 Celadon pot ornamented with the head of a cock.



241 Celadon jar with incised design.



243 Yellow-glazed flat flask decorated with musicians and dancers.

XXIII Stone Sculpture of the Northern Dynasties from Shansi and Hopei Provinces (AD 386-581)



244 Stone carved with dragons and tigers.



245 Stone carved with figures of musicians, dancers, dragons and tigers.

MAKE SURE ALL COTTON IS REMOVED

246 Stone image of Sakyamuni in the act of preaching.



XXIV Han and Tang Dynasty
Cultural Relics from
Sinkiang Uighur
Autonomous Region
(1st-7th century AD)

all Textiles in special
cases
mounted behind plywood
sheet covered w/ silk



247 Brocade mitten with the
characters: Yen Nien Yi Shou.

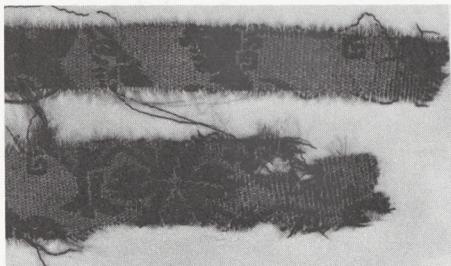
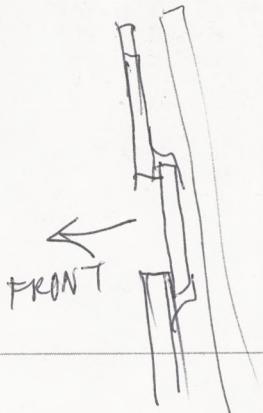
double face tape +
masking tape used to
install Textiles w/
a few brads (being in
hand.



250 Woolen girdle.



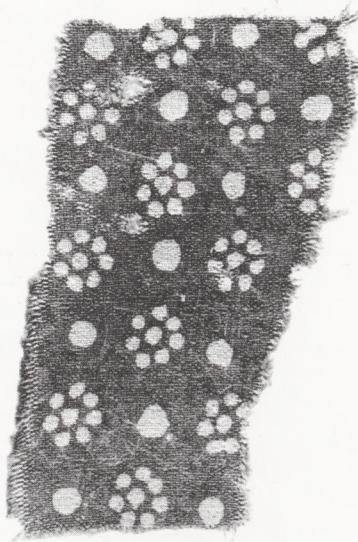
251 Yellow damask with
lozenge pattern.



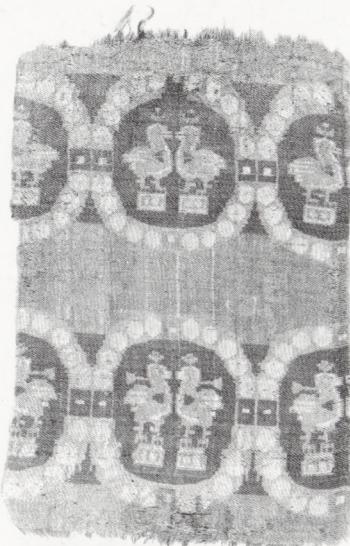
248 & 249 Woolen fabric with grape
pattern. (2 pieces)



252 Brocade with tree pattern.



253 Blue woolen fabric with pattern dyed by the wax-resist technique (batik)



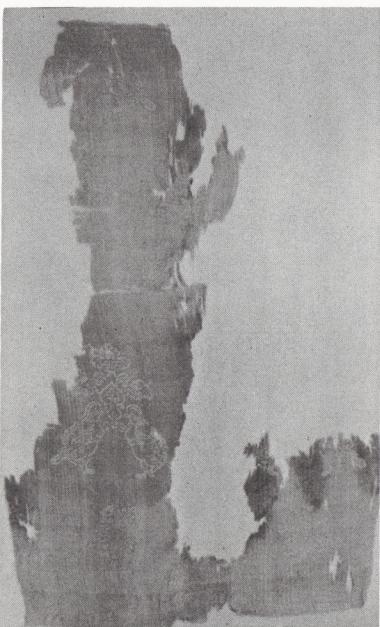
255 Brocade with the motif of confronting birds.



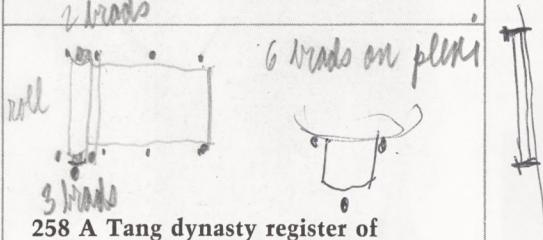
254 Brocade with flowers-and-birds design.



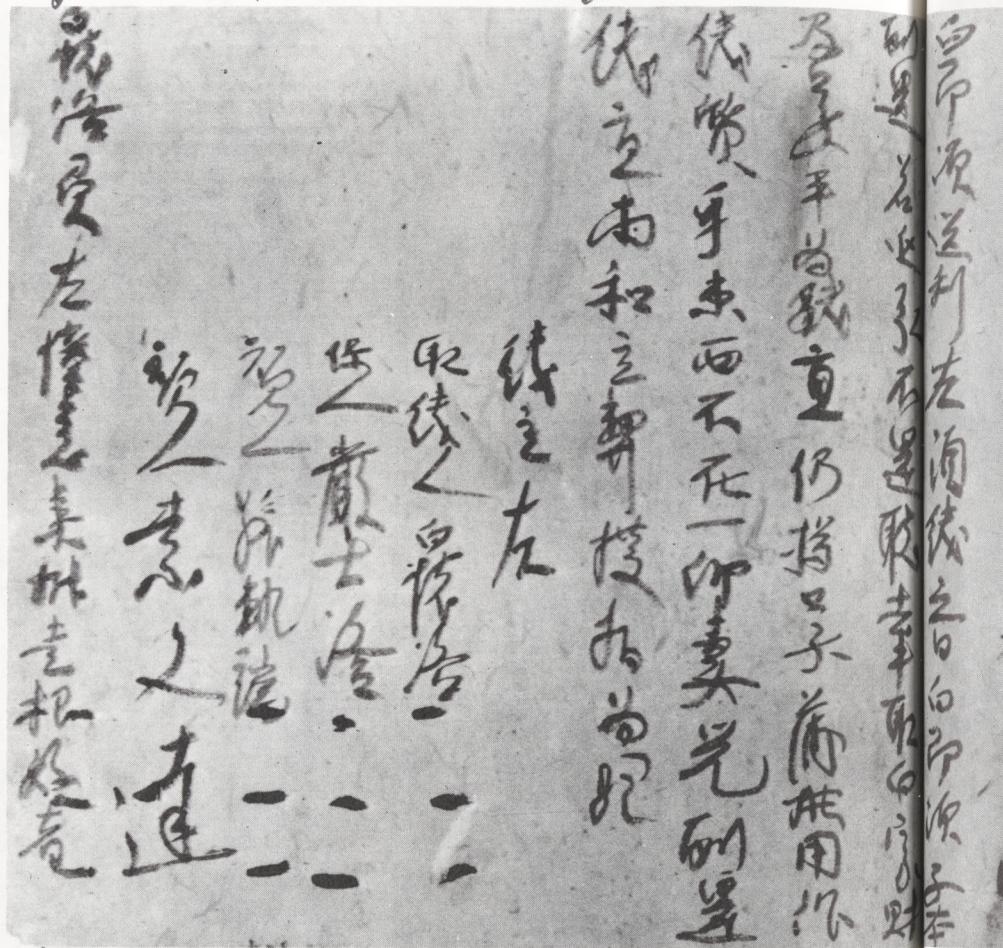
256 Brocade with picture of a drinking pair.



257 Yellow gauze with design of confronting birds, dyed by the wax-resist technique (batik).



258 A Tang dynasty register of household and land allocation: the household of Ning Ho-tsai, Kaochang county.

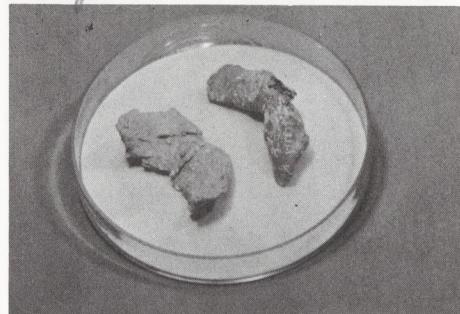


259 **Loan contract** signed by Pai Huai-lo as debtor.

in special
container

260 Fried bread-roll.

mounted in wall



261 & 262 Chiaotzu (dumplings).
(2 pieces)



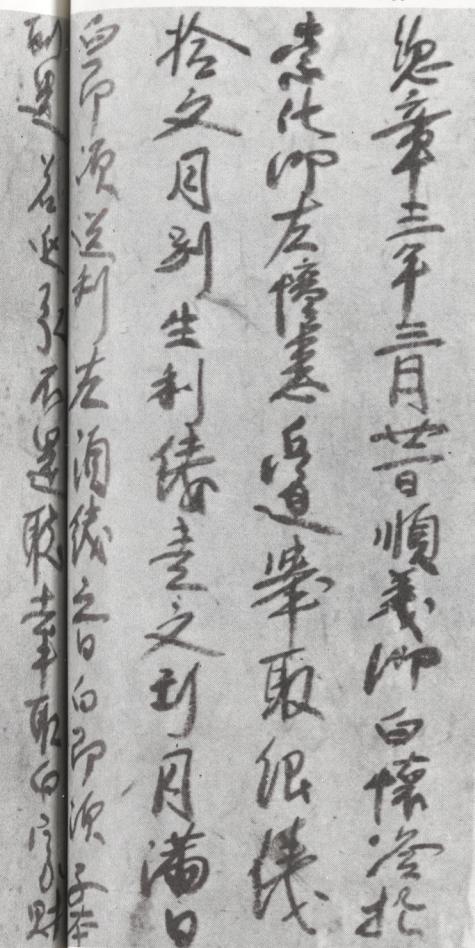
263 Silver Sassanian coin.

隋 SUI DYNASTY
AD 581-618

XXV Chang Sheng's Tomb of
Sui Dynasty at Anyang,
Honan Province
(AD 595)

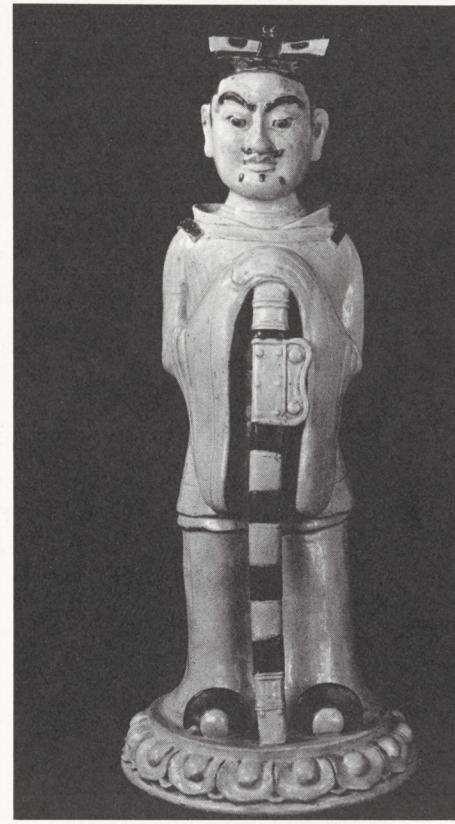


264 White porcelain figure of a
warrior.





265-272 Painted pottery musicians. (8 pieces)



273 White porcelain figure of an attendant, partly in black glaze.

唐 TANG DYNASTY
AD 618-907

XXVI Surveys and Excavations of the Tang Capital Changan at Sian, Shensi Province



274 Octagonal gold cup decorated with human figures.

LIDS TILTED



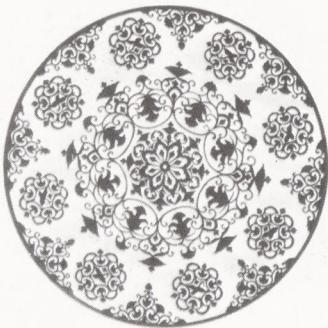
275 Silver box with bird and flower design.



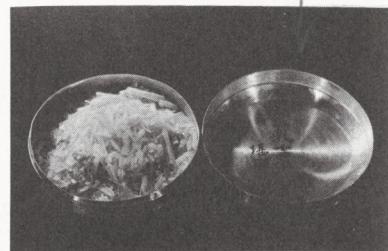
278 Covered silver bowl with gilt floral design.



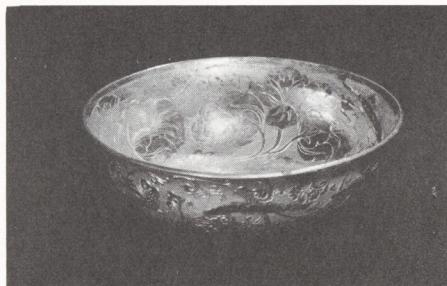
281-284 Silver box containing cinnabar and jade girdle ornaments. (4 items)



279 Silver yi with gilt floral design



285 & 286 Silver box containing stalactite. (2 pieces)



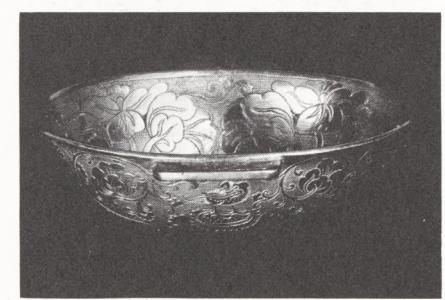
276 Silver bowl with gilt floral design



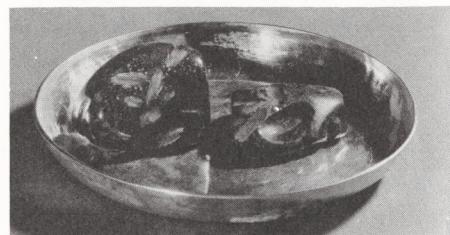
280 Gold bowl with embossed lotus-petal design.



287 & 288 Silver plate and cinnabar. (2 pieces)



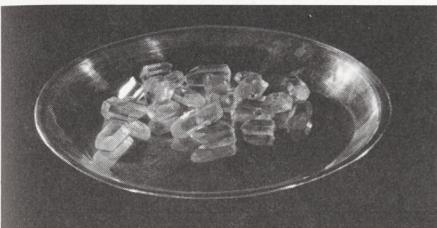
277 Silver winged-cup with gilt floral design.



289 & 290 Amber and silver plate. (2 pieces)

NOTE: DO NOT STAND HORSES ON LEGS

IN CART -
HAVE A DELEGATE
FROM THE WORKING
GROUP PRESENT



291 & 292 Rock crystal and silver plate.
(2 pieces)

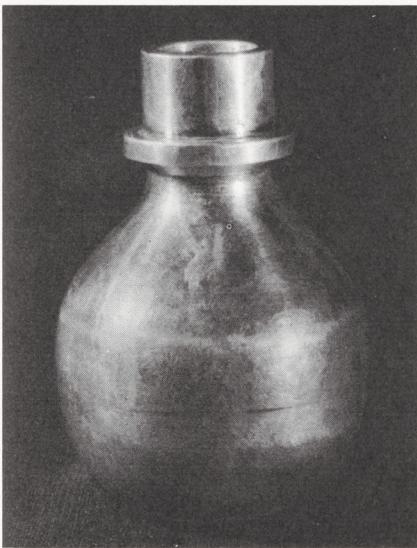


293 & 294 Amethyst and silver plate.
(2 pieces)

XXVII Tomb of Princess Yung
Tai of Tang Dynasty
at Chienhsien, Shensi
Province
(AD 706)



296 Three-colored pottery horse.
NT



295 Silver vessel in the shape of a pomegranate.



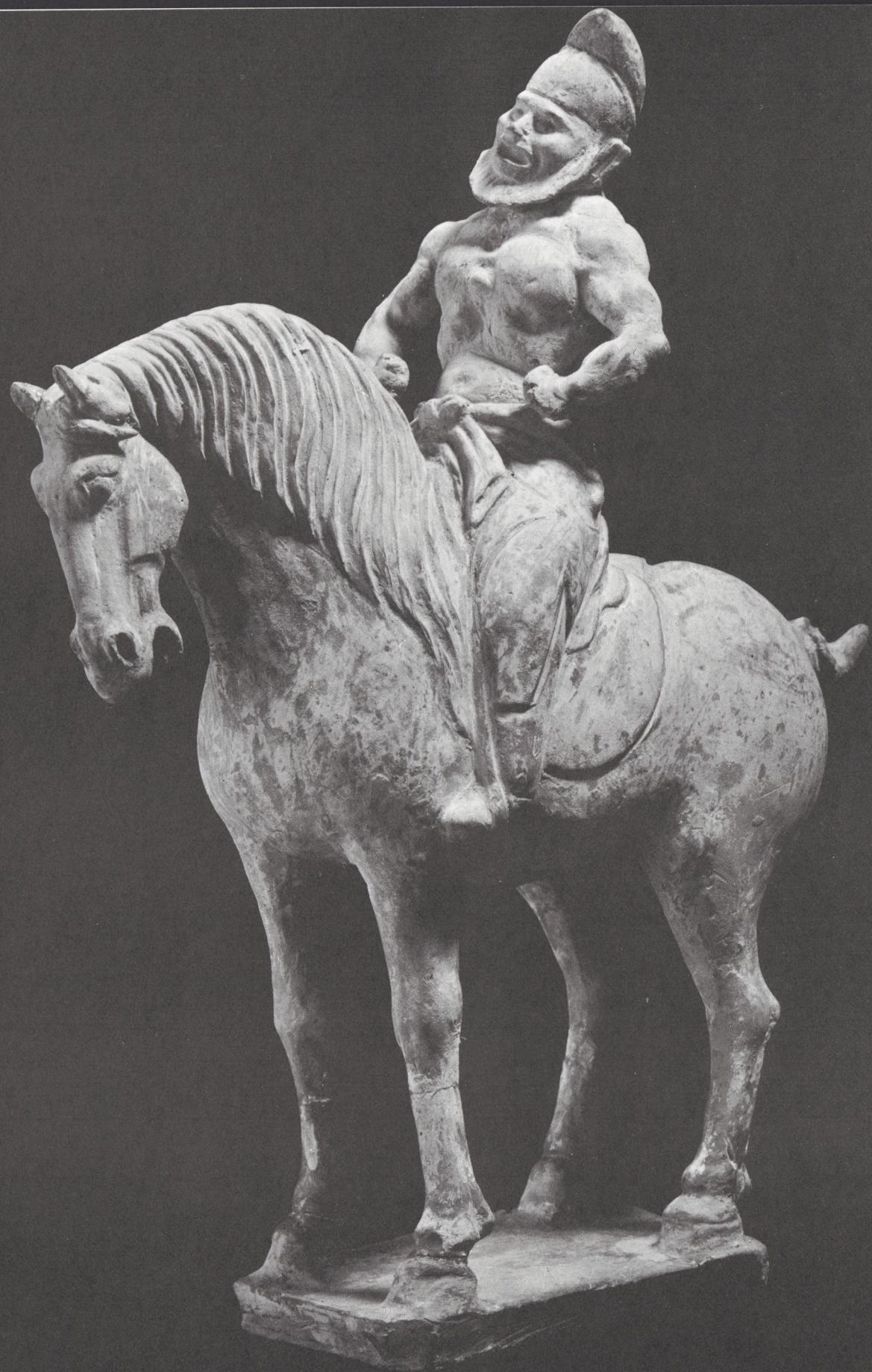
297 Yellow glazed pottery horse.
NT



298 Three-colored pottery
NT mounted hunter.



299 Three-colored pottery
NT mounted hunter.



USE EXTREME CAUTION WHEN HANDLING

HOLD BELLY & BASE
LIE ON SIDE IN CART

BROKEN



300 Painted pottery horseman.
NT

repair in K.C.



302 Painted pottery mounted
NT hunter.



305 Green glazed pottery bowl.
NT

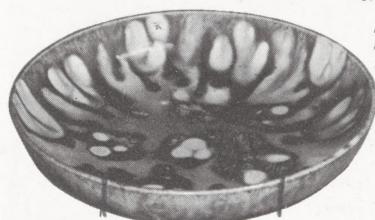
Handle a delicate form
the working group
present when installing

CAUTION

301 Painted pottery horseman.
NT



303 Three-colored pottery bowl.
NT



304 Three-colored pottery dish.

2 nails



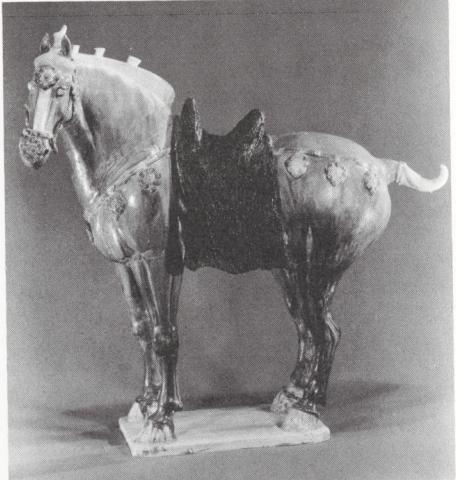
306 Woman attendants, wall painting in the tomb of Princess Yung Tai.
(copy)



307 & 308 Palace ladies, incised figures on the stone sarcophagus of Princess Yung Tai. (rubbings)

XXVIII Fine and Applied Arts
of Tang Dynasty
(AD 618-907)

CAUTION - DELEGATE



309 Three-colored pottery horse.
NT

CAUTION - DELEGATE



310 & 311 Three-colored pottery pack-camel and groom. (2 pieces)
NT

CAUTION



312 & 313 Three-colored pottery horse
NT NT and groom. (2 pieces)

HAVE DELEGATE PRESENT



314 & 315 Three-colored pottery figurines of
NT NT women. (2 pieces)

CAUTION

ADHESIVE FAILURE



316 Three-colored pottery warrior.
NT

Have delegate present

CAUTION
adhesive failure
have delegate present



317 Three-colored pottery tomb-
NT guardian.



318 Yellow glazed pottery ox
in lying position.
NT



319 Three-colored phoenix-head
NT vase.



321 White porcelain spittoon.
NT



322 High-stemmed porcelain
NT bowl with applied floral
decoration.



320 Covered pot of three-
colored pottery.

DO NOT SLIDE MIRRORS



323 Celadon vase with applied NT design in dark brown.

bent nail →
@ head snipped off



325 Bronze mirror with double-phoenix design.

HEAVY



324 Bronze mirror with hunting design.

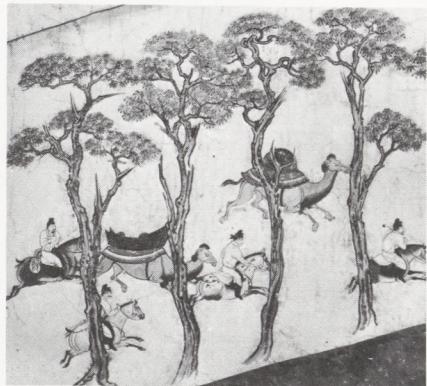
HEAVY

bent nail →



326 Bronze mirror with bird and animal design.

HEAVY

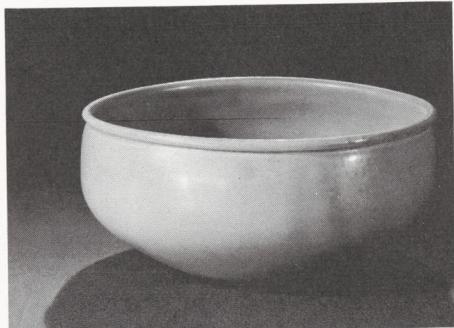
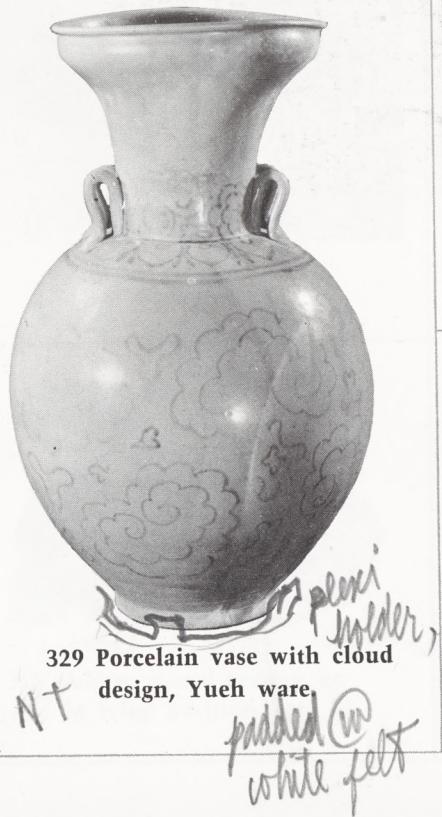


327 & 328 Procession scene, wall painting in the tomb of Crown Prince Chang Huai. (2 copies)

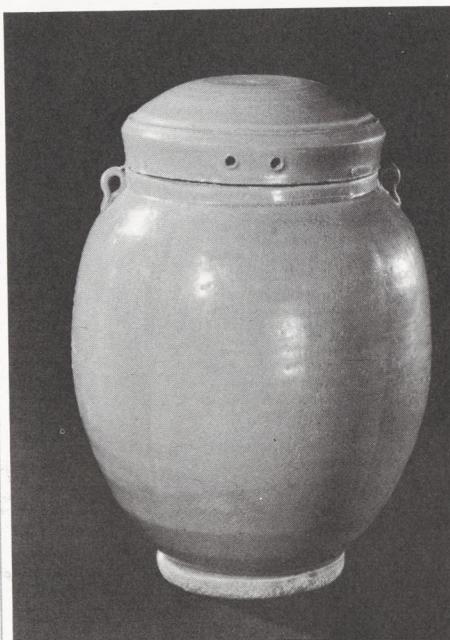


五代 FIVE DYNASTIES
AD 907-960

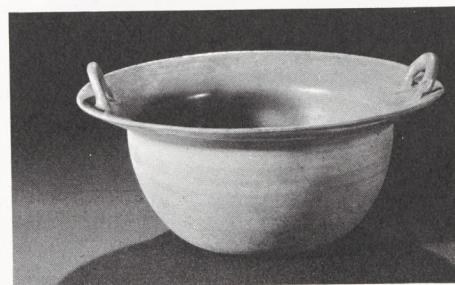
XXIX Five Dynasties Tomb at
Linan, Chekiang
Province
(10th century AD)



NT



NT



on STAND

宋 SUNG DYNASTY
AD 960-1279

XXX Sung Dynasty Porcelain
(AD 960-1279)



NT



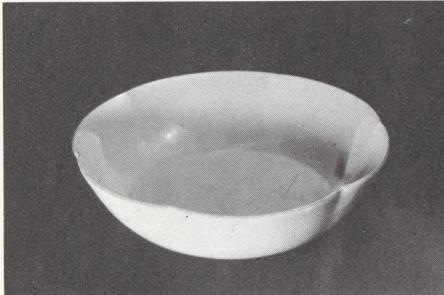


334 Porcelain conch, Ting ware.

NT



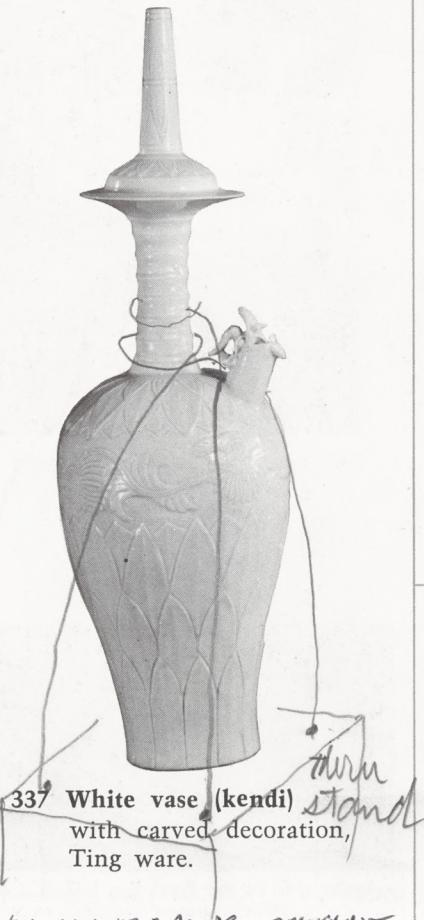
335 Censer with five feet, Ting ware.



336 Flower-shaped dish marked with the character "kuan", Ting ware.

special plexi collar
with
mirror
tr. see
manuscript

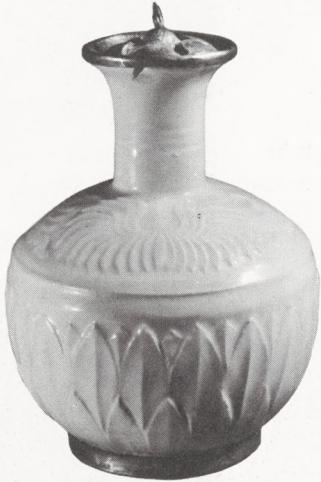
clear nylon
USE
EXTRA CAUTION



337 White vase (kendi) with carved decoration, Ting ware.

turn stand

HAVE DELEGATE PRESENT
AT INSTALLATION



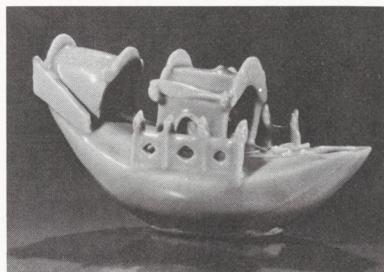
338 Flask incised with floral
NT design, with a silver cover,
Ting ware.



339 Vase decorated with
dragon design.
Lungchuan ware.



340 Bowl with lotus-petal design, Lungchuan ware.

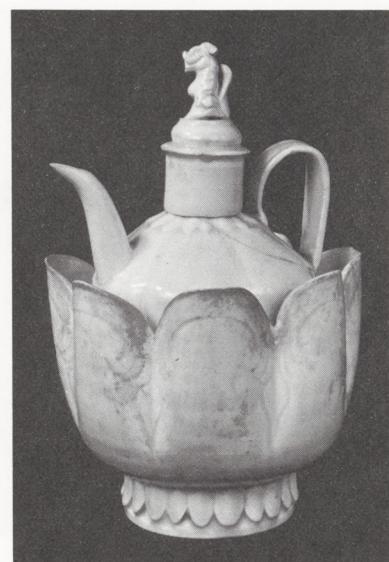


341 Water-dropper in the shape of a boat, Lungchuan ware.



342 Tripod censer, Lungchuan ware.

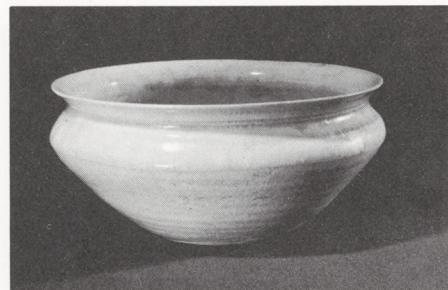
SEPARATE EACH PIECE



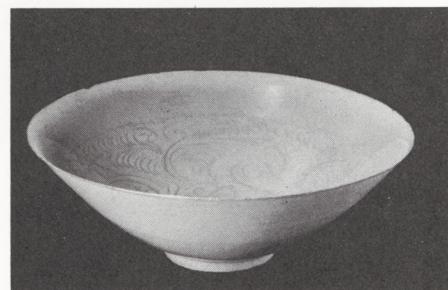
343 Ying-ching wine pot with warmer.



346 Tripod censer, Yaochow ware.



344 Ying-ching bowl.



345 Ying-ching bowl incised with floral design. *on wooden stand*



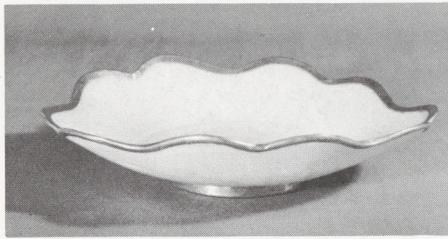
347 Pillow with fishing design, Tzechow ware.

辽、金、元

THE LIAO, KIN
AND YUAN
DYNASTIES
AD 916-1368

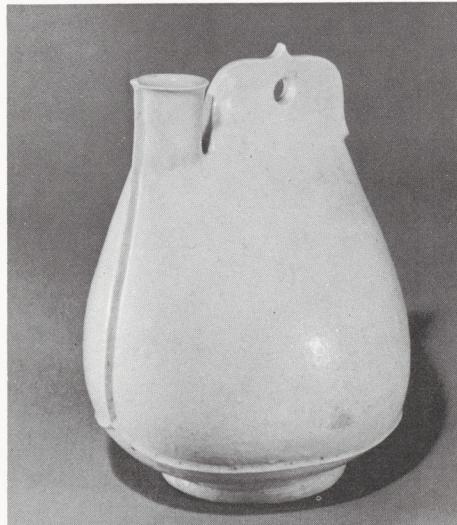
XXXI Tomb of a Liao
Princess' Consort at
Chihfeng, Liaoning
Province
(AD 959)

RIM FRAGILE



348 White porcelain plate marked with
the character "kuan".

wooden stand



349 White porcelain flat flask
ornamented with a cockscomb.
NT



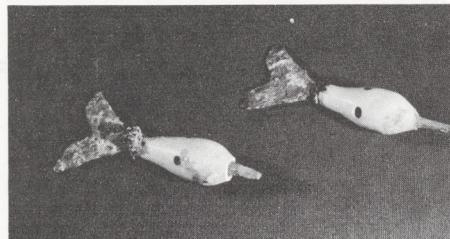
354 Silver cup with stand.

NT

*plexi button thru
center hole*



355 Gilt silver tassel
ornament for horse.



350 & 351 Iron heads of whistling
arrows. (2 pieces)

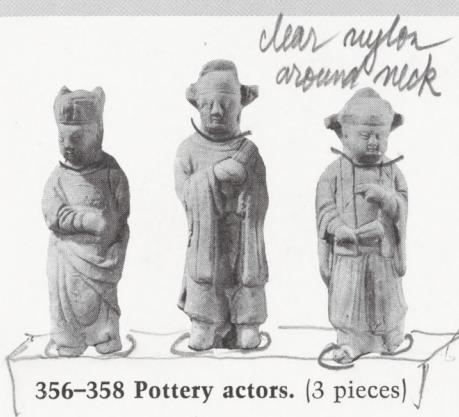
NT



*special sleeve
for @
(blue combed
felt)*

352 & 353 Gilt silver saddle
ornaments. (2 pieces)

XXXII Pottery Dramatic
Actors of the Kin and
Yuan Dynasties from
Shansi and Honan
Provinces
(AD 1115-1368)



356-358 Pottery actors. (3 pieces)



359-361 Pottery actors and dancers. (3 pieces)

XXXIII Remains of the Yuan
Capital, Tatu, at
Peking
(AD 1267-1368)

USE EXTREME
CAUTION -
EXTRA HANDLERS



362 Ying-ching statuette of
Kuan-yin

special chair
HAVE DELEGATE
PRESENT

VERY FRAGILE



363 Openwork censer of three-colored
glazed pottery.

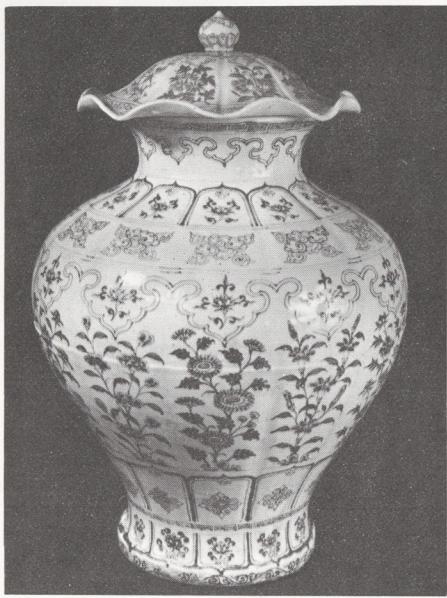
NT



365 Blue-and-white porcelain vase.

NT

CAUTION



364 Blue-and-white covered jar with
floral design.

NT

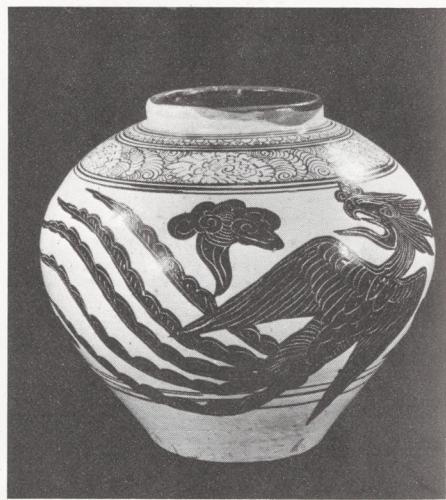


366 Plate, Chun ware.
WOODEN HOLDER



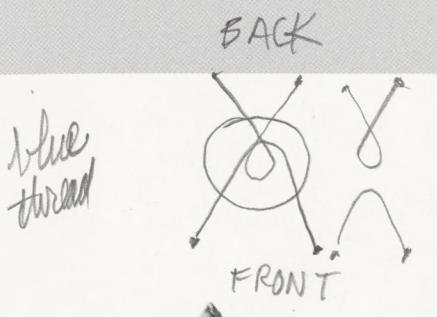
367 Ying-ching brush-rest.

NT



368 Porcelain jar decorated with two
phoenixes in black on white
ground.

XXXIV Porcelain, Silver and Lacquer Wares of the Yuan Dynasty (AD 1271-1368)



369 Blue-and-white covered pot decorated with white dragon design.

EXTRA HANDLERS
HAVE DELEGATE
PRESENT



370 Blue-and-white ewer with NT floral design.



373 Round box of lacquerware NT carved with human figures.



371 Basin, Chun ware.

special (silk covered) stand



372 Silver confectionery box NT decorated with double phoenix pattern.

do not separate



374-385 Toilet articles and silver toilet box with stand. (12 pieces)

NT





LIST OF OBJECTS ON THE ACOUSTIGUIDE TOUR

PRIMITIVE

- 1a. Bust of Lantian Man (restoration), c. 600,000 years ago.
- 1b. Skull of Peking Man (model), c. 400,000-500,000 years ago.
2. Pottery basin with human mask design, Yangshao Culture, c. 6,000 years ago.
3. Group of black pottery vessels, Lungshan Culture, c. 4,000 years ago.
SHANG DYNASTY
4. Proto-porcelain wine container, tsun, 16th-11th century BC.
5. Group of bronze vessels, 16th-11th century BC.
6. Inscribed oracle bones (ox shoulder blades), 14th century BC.
7. Bronze rectangular cooking vessel, ting, with human mask designs, 11th century BC.

WESTERN CHOU

8. Bronze wine vessel, kuang, inscribed Jih Chi, 10th century BC.
9. Bronze wine vessel, hu, inscribed Chi Fu, 10th-9th century BC.

SPRING AND AUTUMN PERIOD

10. Bronze chime of bells, pien chung, 5th century BC.
11. Bronze rectangular wine vessel, hu, 5th century BC.

WARRING STATES PERIOD

12. Bronze knocker with phoenix and interlaced hydras, 4th century BC.
13. Pottery models and molds, 5th century BC.
14. Bronze food vessel, tou, inlaid with gold in kuei dragon design, 5th century BC.

CHIN DYNASTY

15. Pottery figure of a squatting woman, 3rd century BC.

WESTERN HAN DYNASTY

16. Bronze wine vessel, hu, inlaid with gold and silver, c. 113 BC.
17. Bronze leopards with gold and silver decoration, c. 113 BC.
18. Jade suit sewn with gold thread: shroud for Tou Wan, c. 113 BC.

HAN DYNASTY

19. Bronze wine vessel, tsun, with gold and silver decoration, 26 BC.
20. Bronze chariot ornament inlaid with gold and silver, 1st century BC.

EASTERN HAN DYNASTY

21. Painted wooden unicorn, 2nd century AD.
22. Bronze flying horse, 2nd century AD.
23. Cortège of bronze horses, attendants, and chariots, 2nd century AD.

NORTHERN WEI DYNASTY

24. Carved stone base with musicians, dancers, dragons, and tigers, 5th century AD.

CORRIDOR. "Old Silk Road," Han to Tang Dynasties, 1st to 7th centuries AD.

SUI DYNASTY

25. White porcelain attendant, 595 AD.

TANG DYNASTY

26. Group of gold and silver vessels, 8th century AD.
27. Three-color pottery horse and yellow glazed pottery horse, c. 706 AD.
28. Wall painting of women attendants from the tomb of Princess Yung Tai (reproduction), c. 706 AD.

FIVE DYNASTIES

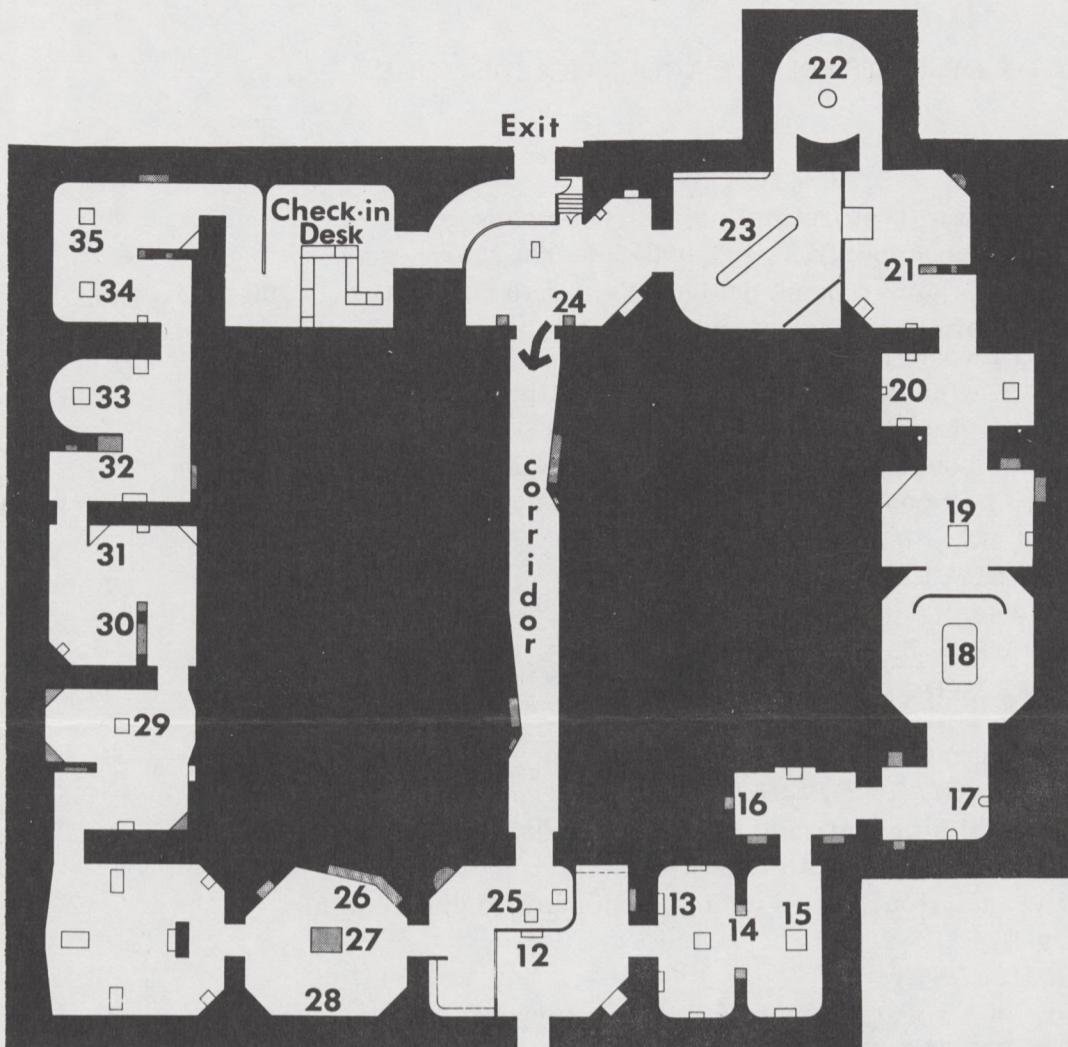
29. Yueh ware: vase with cloud design, 10th century AD.

SUNG DYNASTY

30. Ting ware: vessels and conch, 10th century AD.
31. Ying-ching ware: wine pot and bowls, 11th-13th century AD.

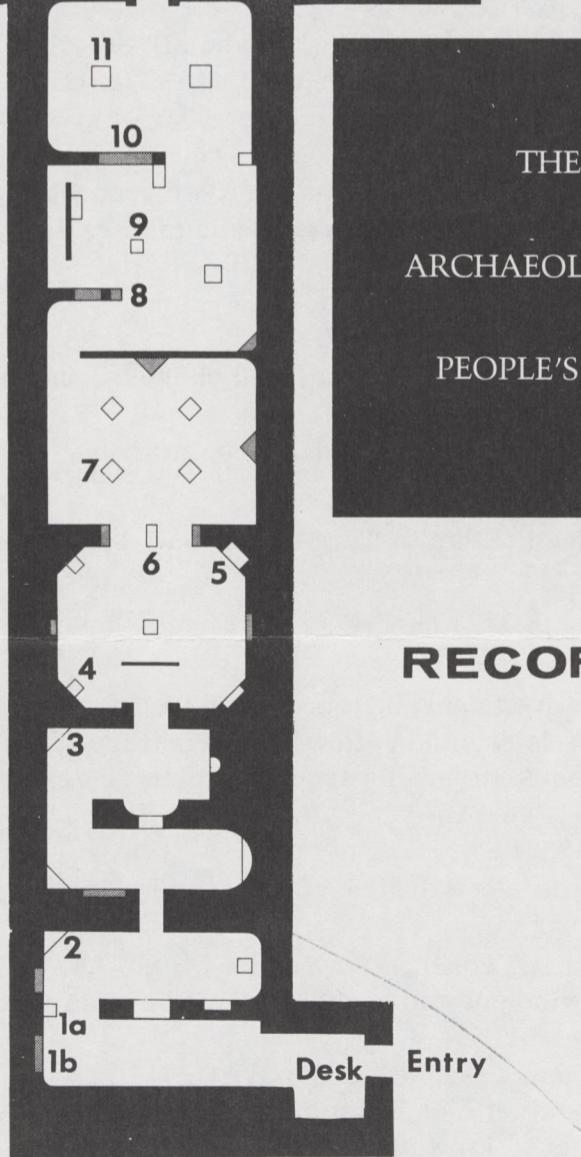
YUAN DYNASTY

32. Pottery actors and dancers, 14th century AD.
33. Ying-ching ware: statuette of Kuanyin, first half of 14th century AD.
34. Blue-and-white covered jar with floral design, first half of 14th century AD.
35. Blue-and-white covered pot with white dragon design, first half of 14th century AD.



December 13, 1974
through
March 30, 1975

中华人民共和国出土文物展览



THE EXHIBITION OF
ARCHAEOLOGICAL FINDS OF THE
PEOPLE'S REPUBLIC OF CHINA

RECORDED TOUR

National Gallery of Art
Washington

PRIMITIVE SOCIETY

About 600,000 - 400,000 years ago

As a result of continued discoveries of human fossils and cultural relics since the founding of the People's Republic of China in 1949, it is now possible to link various important stages of human evolution.

China has fossils of Yuanmou Man from one million years ago, of Lantian Man who lived some 600,000 years in the past, and of Peking Man from 500,000 to 400,000 years ago. All three retained certain primitive physical features.

About 7,000 to 6,000 years ago many tribes were scattered over the vast expanse of China, leaving rich cultural relics to posterity. Distributed along the Yellow River are remains of the Yangshao and Kansu Yangshao cultures.

Some 5,000 to 4,000 years ago are the Lungshan culture developed along the Yellow River and the Chinglienkang culture on the Yangtze.

I. Excavations of the Sites of Lantian Man
and Peking Man
(about 600,000-400,000 years ago)

Both Lantian and Peking Man lived in the early Paleolithic period.

At Lantian in Shensi province, fossils of a human type were first discovered in 1963 and 1964 and named Lantian Man. Additional fossils of Peking Man and evidence that he used fire have been unearthed at Choukoutien on the outskirts of Peking since the founding of the People's Republic of China.

These early men hunted, fished, gathered edible plants, and were able to fashion simple stone tools.

II. Yangshao Culture Site at Panpo Village
Sian, Shensi Province
(about 6,000 years ago)

The Neolithic village at Panpo was excavated between 1954 and 1957. The remains indicate that the villagers practiced primitive farming as well as hunting and fishing.

Mastering pottery making, the Yangshao people often painted their vessels with lively patterns. Some pots are incised with simple marks which may be interpreted as the beginning of Chinese script.

III. Painted Pottery of the Kansu
Yangshao Culture
(about 4,000 years or more ago)

Belonging to the Neolithic period, the pottery in the exhibition was discovered
between 1956 and 1966 at different sites along the upper Yellow River.

For handmade pottery, the ware has exceptionally thin ^{uniform} and even walls. The
elegant designs painted on the clay harmonize with the vessels' shapes. *DM*
Many patterns are geometric, but some are formed of undulating lines.

(On south side of room for tools (38-45) and jade (46 & 47)

IV.A Chinglienkang Culture
(about 5,000 years ago)

This Neolithic culture was first discovered in 1951. The people, who engaged mainly in agriculture, fashioned stone tools, each one functional in shape. They also made polished jade ornaments.

29

did they have
polishing skills then?

FB

(On north side of the room for pots (48-51))

IV. B Chinglienkang Culture
(about 5,000 years ago)

This Neolithic culture was first discovered in 1951. The refined forms and floral decorations of Chinglienkang pottery ware are unlike those of any other known ware.

26

V. Lungshan Culture in Shantung Province
(about 4,000 years ago)

Belonging to the late Neolithic period, the culture is named after a site in Lungshan, Shantung province. The pottery on display was excavated in the same province between 1959 and 1964.

The vessels, mostly thrown on the potter's wheel, demonstrate great skill. Indicating the high level of craftsmanship are the extremely thin walls of some pieces and the glossy black surfaces on four examples in the exhibition.

SLAVE SOCIETY

About 21st Century - 475 B.C.

The founding of the Hsia dynasty marked the beginning of China's slave society.

The system further developed in Shang and Western Chou. During the Spring and Autumn period, as a result of slave revolts and the emerging landlord class, the slave system gradually declined.

Shang Dynasty
(16th-11th century B. C.)

Bronze metallurgy was an important invention during the Shang dynasty, and the production of bronze vessels was the most significant craft. Other arts, however, also progressed. In ceramics an outstanding innovation was high-temperature firing to make proto-porcelain ware.

The Shang culture, taking its name from an ancient tribe that inhabited the lower Yellow River, centered in Honan province. There, agriculture was the principal activity. Because of increasing commerce, however, some rural areas developed into cities.

VI. Shang Dynasty Site at Chengchow,
Honan Province
(16th-11th century B.C.)

Remains recovered in 1950 at Chengchow show the existence of an important city in the early Shang dynasty. Ceramic kilns, bronze foundries, and bone-carving workshops were found in addition to dwellings and tombs.

The bronze vessels from Chengchow are small, thin-walled, and sparsely decorated. Proto-porcelain, a forerunner of later Chinese wares, was also discovered in the ruins.

VII. The Yin Ruins at Anyang,
Honan Province
(14th-11th century B.C.)

The remains of the Shang, or Yin, capital at Anyang represent the civilization of the late Shang dynasty.

The many excavations at the site have unearthed a wealth of artifacts, including inscribed bronze vessels and oracle bones. On all important occasions, Shang slave-owners consulted oracles. The inscriptions on the Anyang bones reveal well-developed forms of early Chinese writing.

VIII. Shang Dynasty Bronzes from Shansi,
Anhwei and Hunan Provinces
(12th-11th century B.C.)

Using piece-molds, bronze casters reached a high technical level by the late Shang dynasty. Decorative motifs often included animal masks, human masks, or dragon designs. The spectacular bronzes of Shang and the succeeding Chou dynasty are outstanding in the art history of the world.

Western Chou
(11th century-770 B.C.)

All principal towns, by now, had workshops for casting bronze artifacts. Many ritual vessels were made for use in ancestral sacrifices or to record military achievements and the king's awards.

Chou, a tribe that lived on the plateau along the Wei River, overthrew Shang rule and set up a state in Shensi province. During the Western Chou, a whole network of slave-owning regimes was established by instituting vassal states.

IX Western Chou Bronzes from Chichia
Village, Fufeng, Shensi Province
(10th-9th century B. C.)

depositories
At Chichia two ~~hoards~~^{depositories} of Western Chou bronzes were discovered in 1960 and 1963.

The vessels represent dissimilar styles, indicating that they were made at different times. The wine mixer [#93], elaborately decorated with animal masks, is an impressive example of early Chou casting. On the other hand, the tall vessel with handles [#97] is typical of the bronzes made in late Western Chou; it has only undulating bands and stylized animal motifs. Both works, like many of this time, bear long inscriptions.

71

X. Western Chou Bronzes from Ketso
Liaoning Province
(11th century B.C.)

In 1955 a number of early Western Chou bronzes were unearthed in Liaoning province. They form one of the largest caches of bronze vessels to be found so far north in China.

Both examples bear inscriptions on the interiors. The ritual vessel [#99] is marked with a clan sign and the name of the person to whom it was dedicated.

59

XI. Western Chou Tombs at Tunhsia,
Anhwei Province
(11th century B.C.)

Three Western Chou tombs were excavated at Tunhsia in 1959 and 1965.

They contained over 300 funeral objects, mainly bronzes and proto-porcelain wares.

While bronzes such as the wine vessel [#101] are similar in shape to some found in the north, the highly stylized animal masks that decorate the food container [#102] reflect local traditions.

53

The Spring and Autumn Period
(770-475 B.C.)

Bronze vessels were often large in scale, while their decoration was frequently elegant and expressive.

As the royal house of Chou declined, local vassal states grew in power. Thus, the Spring and Autumn period was a time of transition from the slave system to feudalism.

(On south wall for bells)

XII. A. Bronzes of the Spring and Autumn
Period from Anhwei Province
(5th century B.C.)

This chime came from the tomb of the Marquis of Tsai. The inscriptions, some having as many as 82 characters, record the relationship between the states of Tsai and Chu.

These hanging bells produce nine different notes; having no clappers, the bells were struck. The chime provides important material for the study of ancient Chinese music.

52

(On north wall for vessels)

XII. B. Bronzes of the Spring and Autumn
Period from ~~Shansi Provinces~~
(5th century B.C.)

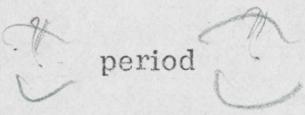
~~The Anhwei and~~
~~Shansi~~

These massive vessels were discovered at Houma in Shansi province.

With complex designs, the bronzes are typical of the Spring and
Autumn Period.

23

FEUDAL SOCIETY
475 B.C. - A.D. 1840

Chinese feudal society continued for more than two thousand years. During this  period  a unified, multi-national country was formed, covering a vast territory and supporting a large population. With well-developed agriculture and craft industries, a self-sufficient economy and splendid civilization evolved.

44

Warring States Period
(475-221 B.C.)

Improved methods in iron smelting, the use of cast iron, and the invention of metal molds, all represent China's metallurgical achievement of this early period. Moreover, innovations occurred in the technique of inlaying bronze with gold and silver.

The years of the Warring States, in which many vassal rulers fought among themselves, were the formative period of Chinese feudal society.

XIII Surveys and Excavations of City
Sites of Warring States Period
(4th century B.C.)

Among the important city sites which Chinese archeologists have surveyed and excavated is Hsiatu, the capital of the vassal state of Yen. L— Found in the city, one of the most famous at the time, were the palace quarters, the residential district, and workshops for casting iron and making pottery.

The ceramic tiles and the handsome bronze knocker in the exhibition were discovered in the foundations of major buildings at the Yen capital.

XIV. Iron-Casting Molds from Hsinglung,
Hopei Province
(4th century B.C.)

In 1953 a ^{depository} hoard of 87 molds for casting metal tools was found in northern China.

Substituting iron molds for pottery ones made the manufacture of tools more efficient. Thus, metal implements could now be produced in large quantities.

XV Chu Tombs at Chiangling,
Hupeh Province
(5th century B.C.)

Chu, one of the most powerful feudal states during the Warring States Period, had its capital at Ying. Three tombs were excavated there, in modern Chiangling county, during 1965 and 1966.

Uncovered were some 900 objects including bronzes and jade ornaments.

Especially noteworthy are the bronze sword decorated with turquoise [#127] and the iron belt-hook inlaid with gold [#129].

(On south wall of G-7)

XVI. A. Pottery Molds
of Warring States Period
from Shansi Province
(5th century B.C.)

Over 30,000 pottery molds, cores, and models for casting bronze
were excavated at Houma in 1959 and 1960.

Positive clay models [#131 and #132] were made in preparation for the
negative molds [#130], into which molten bronze was poured. The
examples on display demonstrate the detailed workmanship necessary
for piece-mold bronze casting.

(On west wall of G-7)

XVI. B. Bronzes
of Warring States Period
from Shantung Province
(5th century B.C.)

Numerous bronzes inlaid with gold and silver were found at sites in
northeastern China in 1954 and 1964.

A major new development in China, the technique required cutting shallow
grooves into the bronze, setting thin segments of gold or silver into the
incisions, and then smoothing the surfaces.

48

Chin Dynasty
(221-207 B.C.)

For the first time in Chinese history, the country became unified under a centralized feudal authority. The First Emperor of Chin abolished the vassal system and established prefectures and counties. He introduced a uniform system of writing and standardized money, weights, and measures.

The walls which had been constructed during the Warring States Period were rebuilt, expanded, and linked to form the Great Wall of China.

66

XVII. Cultural Relics of the Chin Dynasty
from Shensi and Shantung Provinces
(3rd century B.C.)

In 1962 Chinese archeologists surveyed the mausoleum of Chin Shih Huang, the First Emperor of Chin, and its vast surroundings.

The large clay statue of a woman [#139] was unearthed near the remnants of the funerary mound. This kneeling figure is a masterpiece of ancient Chinese sculpture.

46

Han Dynasty
(206 B. C. - A. D. 220)

Sculpture of the Han dynasty is lively and vigorous, often depicting daily life in realistic terms. Pottery, silks, and other applied arts are also decorated with elaborate, animated designs.

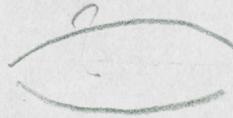
Divided into Western Han (206 B.C. - A.D. 24) and Eastern Han (A.D. 25-220), the dynasty was a period in which the multi-national country was consolidated. As a result of Chang Chien's travels in the second century B.C., trade routes to the Mediterranean became firmly established. Later named the "Silk Road," they promoted exchanges between East and West.

An outstanding Chinese contribution at this time was the invention of paper.

(In G-6)

XVIII. A. The Tombs of Liu Sheng, Prince Ching
of Chungshan of the Western Han
Dynasty, and of His Wife at Mancheng,
Hopei Province
(113 B.C.)

Excavations at Mancheng



brought to light more than

2,800 objects in 1968. They came from two large tombs--those of Tou
Wan and her husband Liu Sheng, who was the half-brother of Emperor Wu
of the Han dynasty.

Exhibited in this room and the next are vessels and ornaments from the
princely household that were buried in the graves, as well as weapons and
acupuncture needles from Liu Sheng's tomb. The artifacts not only show
the extravagance of the ruling class during the Han dynasty but also provide
important data for research into the period's social history, art, and culture.

103

(Entrance to G-4)

XVIII. B. The Tomb of Tou Wan
at Mancheng, Hopei Province
(2nd century B.C.)

Tou Wan's burial suit, which has been restored, consists of 2,160 jade plates. Jade was thought to prevent corpses from decaying. The pieces are held together with gold wire passed through holes in the corners; burial suits of only the highest rank of feudal aristocracy were threaded with gold.

The symbolic discs of jade and the gilded headrest also came from the princess' tomb and were distributed much as they are arranged here.

XIX Western Han Tombs at Shihchaishan,
Chinning, Yunnan Province
(2nd - 1st century B.C.)

Between 1955 and 1960 some 40 tombs of the King of Tien of the Western Han dynasty and his family were excavated in southwestern China.

These new finds, comprising nearly 5,000 objects, furnish information about the artifacts and social life of the ancient people living in the southwest. Among the three-dimensional bronze animals and figurines, the scene on the container for cowrie shells [#172] is particularly interesting. Cowries were used as currency.

(On south wall of second area of G-4--near #199 & 120)

XX. A. Applied Arts of the Han Dynasty
(206 B.C. - A.D. 220)

Since the founding of the People's Republic of China, many Han dynasty cultural relics have been found in various parts of the country.

Exhibited here are two of some 4,000 horsemen from a large Western Han tomb in central China. Of painted pottery, the lifelike horses and riders formed an honor guard to the deceased.

(On south wall of G-3 with inlay [201, 202, 203, 205--204 is in G-4])

XX. B. Applied Arts of the Han Dynasty
(206 B.C. - A.D. 220)

The Han artisans' skill in inlaying bronze with gold and silver is evidenced here. Refining the technique of the Warring States Period, the craftsmen created resplendent effects by laying delicate lines of precious metal into the bronze. In some instances, the vessels were gilded. For decorative motifs, the designers favored animals and birds. The inlay on the chariot ornament [#203] presents a vivid picture of Han nobles hunting.

b7

(On north wall of 2nd area of G-1 near 207-209 and 212-217)

XX. C. Applied Arts of the Han Dynasty
(206 B. C. - A. D. 220)

These pieces exhibit the realism characteristic of the Han art.

While the wooden animals [#208 and #209] have clean-cut, almost abstract lines, their postures are nevertheless realistic. The mythical unicorn was thought to have the power to ward off evil.

39

(Label in G-2)

XXI.A. Galloping Horse
from an Eastern Han Tomb in
Wuwei, Kansu Province
(2nd century A. D.)

A large Eastern Han tomb was discovered in 1969. It contained over 220 artifacts and 30,000 copper coins.

A masterpiece illustrating the vigor of Han art, this horse gallops with head and tail held high. To show that its speed is greater than that of a bird, the craftsman placed the right hind foot on a flying swallow. Since the large bird forms a firm base for the horse, the sculptor skillfully balanced the lively animal.

10

(Label in G-1)

XXI. B. Bronze Figurines, Chariots and
Horses from an Eastern Han Tomb in
Wuwei, Kansu Province
(2nd century A. D.)

Besides the galloping horse, the grave included a complete cortège of spirited warriors, chariots, and horses. The figurines vividly depict the pomp and splendor of a procession of feudal nobles.

30

The Three Kingdoms, the Western and
Eastern Tsin, and the Southern and
Northern Dynasties
(220 - 589)

Among the many achievements ~~made~~ by the Chinese people during these periods were excellent ceramics and stone sculptures.

For nearly four centuries China was divided and redivided. In this unsettled period were the Three Kingdoms of Wei, Shu, and Wu (220-265), the Western Tsin dynasty (265-316), the Eastern Tsin dynasty (317-420), and the Southern and Northern Dynasties (420-589). By the time of the Southern and Northern Dynasties, Buddhism, which had been introduced to China in the Han dynasty, spread and flourished.

XXII Ceramics of the Tsin and Southern
and Northern Dynasties from
Chekiang, Kiangsu and Honan
Provinces
[265-589] AD

Techniques for making proto-porcelain developed in both north and south China. Gray-green glaze, the prototype of later celadons, was introduced. Particularly noteworthy is the large jar (#236); its miniature buildings portray the strongholds which landlords south of the Yangtze River built during the Western and Eastern Tsin dynasties.

AO

XXIII Stone Sculpture of the Northern
Dynasties from Shansi and
Hopei Provinces
/386-581 AD

Stone sculpture enjoyed popularity at the time of the Northern Dynasties.

The pieces exhibited here have graceful forms and meticulous details.

The two column bases [#244 and #245], unearthed from a tomb at Tatung, were probably carved at the same time as the sculpture in the Yunkang rock-cut temples at Tatung, a treasure house of China's ancient stone sculpture.

(Label at west end of corridor)

XXIV. A. Han and Tang Dynasty Cultural
Relics from Sinkiang Uighur
Autonomous Region
(1st - 7th century)

Since the founding of the People's Republic of China, silk and woolen fabrics as well as cottons have been discovered along the old Silk Road in northwestern China. These pieces are historical evidence of the trade between China and the central and western Asian countries.

Most frequently the fabrics carry traditional Han patterns of lozenges, birds, and flowers. Others, however, have bordered medallions or *confronted birds*--popular western Asian designs woven for export.

13

confronting?



(Label at east end of corridor)

XXIV. B. Han and Tang Dynasty Cultural
Relics from Sinkiang Uighur
Autonomous Region
(1st - 7th century)

Official and private documents and remains of food were also discovered
along the old Silk Road.

15

Sui - Dynasty
(581 - 618 AD)

Porcelain, distinguished for its snow-white body and sparkling glaze, was produced during the Sui dynasty. This new ware laid the foundation for the manufacture of white porcelain in the Tang and Sung dynasties.

The Sui regime, which ended the confrontation between the Northern and Southern Dynasties, once more unified China. In the first years of the seventh century the Sui government dug a grand canal to join the Yangtze and Yellow Rivers. Extending nearly one thousand miles, this giant engineering feat linked the rich agricultural region of the Yangtze with the north.

91

XXV Chang Sheng's Tomb of Sui Dynasty
at Anyang, Honan Province
(595) AD

In 1959 the tomb of General Chang Sheng and his wife was unearthed at Anyang. The burial accessories numbered 192 pieces.

Among the finds were porcelain figurines glazed in the sparkling white of the Sui dynasty. The statuette of an attendant [#273] is remarkable for the clear-cut lines of dark glaze picking out details. Made of pottery, the charming set of musicians [#265-#272] vividly depicts the social life of the time.

Tang Dynasty
(618-907 AD)

Green, brown, and cream, as well as other glazes were used to produce the renowned "three-color" pottery that was a special Tang art. Celadon and white porcelain wares as well as gold and silver work were also excellent. Particularly significant in this period, however, were the large paintings that covered the walls of caves and tombs.

Due to economic growth, the Tang dynasty was a prosperous era. New water conservation projects and expanded irrigation increased agricultural production, and commerce between China and other Asian countries was frequent.

88

XXVI. Surveys and Excavations of the Tang
Capital Changan at Sian,
Shensi Province

Since the founding of the People's Republic of China, extensive surveys have been made at the Tang dynasty capital at Changan. The city was one of the largest in the world at the time; nearly a million people lived within its walls.

depository
In 1970 a hoard was discovered at the site of a suburban mansion belonging to the Prince of Pin, Li Shou-li. Li, who died in 741, was a cousin of the Tang emperor Hsuan Tsung. Among the 1,023 finds, gold and silver vessels alone accounted for 216 items.

XXVII Tomb of Princess Yung Tai
of Tang Dynasty at Chienhsien,
Shensi Province
(706)

The tomb of Princess Yung Tai and her consort was excavated in 1962.

She was the granddaughter of the famous Empress Wu Tse-tien.

Totaling more than 1,000 pieces, Princess Yung Tai's burial accessories included three-colored pottery horses, painted pottery figurines, and ceramic utensils. The rubbings [#307 and #308] reproduce the incised figures on her stone sarcophagus. The picture of the princess' attendants [#303] is a copy of a mural in the tomb; covering the ceilings and walls, they are masterpieces of Tang dynasty wall paintings.

83

(In G-10--perhaps break into parts)

XXVIII.A. Fine and Applied Arts of
Tang Dynasty
(618-907)

In 1959 a Tang dynasty tomb (first half of the eighth century) was excavated at Chungpao village, Shensi province. Among the many splendid examples of three-colored pottery, the female figures [#314 and #315] are noteworthy for their lively expressions and resplendent glazes.

In 1971 and 1972 the tomb of Crown Prince Yi Teh (early eighth century), a grandson of the Empress Wu Tse-tien, was uncovered. Among the 1,000 burial objects was the large-sized horse and rider [#309], a celebrated piece of Tang dynasty pottery.

Also excavated in 1971 and 1972 was the tomb of Crown Prince Chang Huai (654-684), second son of Empress Wu Tse-tien. In his tomb were more than 600 burial objects and over 50 wall paintings. The procession scene [#327 and #328], shown in copies, depicts the pomp and extravagance of the Tang feudal nobles.

(In G-11)

B.

XXVIII Fine and Applied Arts of
Tang Dynasty
(618-907)

The excavations of Tang dynasty tombs have yielded large numbers of
porcelains, bronze mirrors, and three-colored pottery vessels, all
showing fine workmanship.

23

Five Dynasties
(907-960)

Some of the finest examples of Yueh porcelain, a type of celadon, come from this time. More than twenty Yueh sites, dating from the Tang to the Northern Sung dynasties, have been discovered since 1957. By the Five Dynasties period this celebrated ware was produced in a great variety of forms and types.

A peasant uprising in 875 destroyed the feudal rule of the Tang dynasty. After the regime fell came a period of disunity known as the Five Dynasties--all centered in the Yellow River Basin. In other parts of the country, more than a dozen local powers arose one after another.

Sung Dynasty
(960 - 1279)

Porcelain-making further developed during the Sung dynasty with improvements in the preparation and firing of body and glaze, as well as innovations in design and modeling.

The Sung dynasty falls into two periods: The Northern Sung (960-1127) and the Southern Sung (1127-1279). As agriculture, crafts, and commerce increased, flourishing cities arose. Sea communications and international trade expanded; large Chinese vessels carrying five to six hundred passengers plied between ports in China and the Persian Gulf.

The invention of movable type for printing, the compass, and gunpowder are great contributions made to world civilization during the Sung dynasty.

XXIX Fine Dynasties Tomb at Linan
Chekiang Province
(10th century)

In 1969 funeral accessories were unearthed from a tomb in the principality of Wuyueh, a local regime in power between 893 and 973.

Among the finds was a score or more of Yueh celadon, all of fine texture and workmanship. The large Yueh vase with painted designs and green glaze tinged with yellow [#329] is an unusual piece.

57

(On east wall of G-12)

XXX. A. Sung Dynasty Porcelain
(960-1279)

Hundreds of ceramic kiln sites have been discovered, surveyed, or excavated since the founding of the People's Republic of China.

Ting ware [#333-#338) became one of China's famous porcelains produced during the Northern Sung dynasty. With a lustrous, ivory-colored glaze, it has a thin body of fine texture and is decorated with carved, incised, or impressed designs.

The Tzechow kilns produced a folk ware with designs executed in different techniques. The pillow [#347] is an unusually early example of painted decoration with figures.

(On west wall of G-12)

XXX. B. Sung Dynasty Porcelain
(960-1279)

Lungchuan celadon [#339-#342] was at its best during the Southern Sung period. The thick and smooth green glaze is remarkable for its jadelike quality.

Ying-ching [#343-#345] was a new ware during the Sung dynasty. The porcelain is thin-walled, of fine texture, elegantly fashioned, and has a misty blue glaze. Since the glaze is thicker in the impressed designs, the blue varies subtly.

The Yaochow kilns were discovered only after the founding of the People's Republic of China. The products [#346] were the main group of celadons made in the north during the Northern Sung period.

XXXI. Tomb of a Liao Princess' Consort
at Chihfeng, Liaoning Province
(959)

In 1953 the tomb of Prince Wei Kuo, consort of a Liao princess, was discovered in northern China. The grave contained more than 2,000 funeral accessories, most of them used during the prince's lifetime.

The major portion of the tomb porcelains, such as the flask in the shape of a leather pouch [#349], were white. Also among the burial objects
66 were sets of silver riding equipment ornamented with splendid designs [#352 and #353].

The Liao, Kin and Yuan Dynasties
(916 - 1368)

The noted blue-and-white porcelains represent a new technique in Chinese ceramics. Those of the Yuan dynasty demonstrate skillful craftsmanship.

During the period in which the Sung, Liao, and Kin dynasties existed side by side, there were frequent economic and cultural exchanges among the different peoples. At the end of the twelfth century the Mongol tribes inhabiting the region between the Khingan and Altai mountains united and in 1271 founded the Yuan dynasty.

The Venetian Marco Polo (1254-1324) visited many Chinese cities in the early years of the Yuan dynasty. His Travels gave Westerners a vivid picture of China's prosperity in the thirteenth century.

XXXII - Pottery Dramatic Actors
of the Kin and Yuan Dynasties
from Shansi and Honan Provinces
(1115-1368 AD)

Since the founding of the People's Republic of China, models of stage shows and figurines of performers have been found in Kin and Yuan dynasty tombs in northern China.

The pottery figures, portraying actors in a lifelike manner, show the extent to which drama had developed at the time. Although Chinese theater has an early origin, during the Yuan period drama evolved into a composite art integrating music, dance, recitation, and acting.

XXXIII Remains of the Yuan Capital,
Tatu, at Peking
(1267-1368 AD)

Tatu, the Yuan capital, was a world-famous metropolis; its ruins lie beneath present-day Peking. Since the founding of the People's Republic of China, extensive surveys and selective excavations have been carried out at the site.

The large number of porcelains uncovered at Tatu included pieces of Ying-ching ware and early examples of blue-and-white porcelain and Chun ware. The latter is universally admired for its thick blue glaze sometimes flushed with lavender and crimson.

XXXIV Porcelain, Silver and Lacquer
Wares of the Yuan Dynasty
(1271-1368 AD)

Significant in this period are blue-and-white porcelains, which have designs painted with cobalt pigment under the glaze; the large octagonal pot with dragons [#369] is a rare example of Yuan blue-and-white porcelain. Chun [#371], universally recognized for its thick, mottled glaze, is another important ware of this period.

The lacquer box [#373] was found in the tomb of Jen Jen-fa, a well-known Yuan dynasty painter. The Chinese were the first to use sap from the lacquer tree as a protective and decorative covering. Elaborate carving in lacquer was a Yuan innovation.

In the silver toilet set [#374-385] is a mirror stand in the form of a miniature folding chair.

Madam
Lives
Silica Jell.

\$55.00 each

\$250.00 Silica Jell
toe plates

MINERAL GALLERY ON ART

April 22, 1975

Memorandum for the Record

It has been the understanding from the inception of the planning for the Chinese Exhibition that the Nelson Gallery would pay for their fare share of the exhibition installation items shipped to and used by them in their installation. The following is my estimate of the value of the items which are detailed in the attached listing:

85 plexiglas covers (approximately three quarters of the covers which I am advised cost the Displayers, Inc. \$18,000.)	-	\$13,500.00
Jade Suit and Horse Procession cases (purchased from R.O.M.)	-	6,473.00
Refurbishing and modifying the above two cases (performed by D & P, Inc.)	-	6,400.00
Flying Horse Case, including plexiglas, base, and hood	-	3,550.00
5 bases @ \$100	-	500.00
56 inserts @ \$25	-	1,300.00
Frames and plexiglas for 4 wall hangings, label shelves, scroll cover, 2 mirrors, and gravel	-	<u>500.00</u>
Total Estimated Cost		\$32,223.00
Amount due NGA		\$16,111.50

In addition, it should be noted that fourteen banners which Mr. Marc Wilson requested be omitted in order to hold down Nelson Gallery costs were forwarded to Kansas City at my request inasmuch as they have no further value to us.

I therefore propose that we bill the Nelson Gallery in the amount of \$16,111.50, half of the total estimated cost or value of the items requested by and forwarded to that Gallery.

Joseph G. English
Administrator

Tie downs

all
in
case.

23, 17, 18, 19, 20, 21, 22 mounted on
bevelled peg board. About
20% clear, are sand colored
thread to tie down 17-20. ~~18~~
Are greyish off-white in 23.
17, 15, 16 on small, coned wedges

left to
left

41 (slate grey), 40 (dark green-blend.),
45, 43 (2, 3), 47 (green white),
39 (light grey). 38. clear nylon
nylonilles in case, in green felt
covered peg board.

dark brown blend.

158 ~~159~~ 159 (also brads)
161 brown & green (light) tied through
upper holes in like side of a short
finial.

Occurs to quickly snap and inspect
in case that a particular object
is on the board.

Two men unpack crates &
bring boxes to & packed tables,
& unwrap boxes. (Dandler only
opens box and removes pieces
(Dandler unpacks pieces & delivers
& inspecting tables.
Register checks it.

Cart with good wheels

Many has set record photos against
which the companies object for conditions.

Two folding tables so no chance
of collapse.
Photo number for loading & unloading
my lots of cloth to be repacked

Safe suit

1. hand - stuffed
2. back & sides of head. stuffed
3. face plate
4. hands right question - meat
5. legs & foot - Head tied to leg.
get new springs

Kay dry disposable towels Kimberly-Clark
Stock No 34721
Kleen master Brillantine
Chemical Products Co. Omaha 68102

- 83160 Light Tussan Texture
- 80027 Shantung Taffeta, Natural, Shumacher
- 113937 White Richmond Taffeta
- 123063 Manchu Antique SATIN, IVORY
- 40933 Sheraton Velvet, Ciel NOT USED
- 49055 Sheraton Velvet, BRONZE
- 40916 Sheraton Velvet Sable
- 60250 Lee Behrens, Desutti Cloth, Natural
- 59445 Lee Behrens Silks, NATURAL
- NOT USED T33121 J. H. Thorp OATMEAL NOT USED
- T32695 Telarazzo Cloth (whitish side) J. H. Thorp
- 82693 Wool SATIN Russet Shumacher
- LAZARUS TOWN HALL Velour Blue 700
- THAIBOK 5111 TRIBUTE SILK SLATE BLUE
- THAIBOK 5103 TRIBUTE SILK SMOKED PEARL
- THAIBOK 5013 TRIBUTE SILK TEA
- THAIBOK BANGKOK 200213 Brown
- THAIBOK 5017 MOCHA
- QUAIINTANCE 1313
- SILK OTTOMAN
- GREEN Velvet prob. Shumacher
- N.G.A. LINEN
- SILK NATURAL A-5-1774

Core 2. $17\frac{7}{8}$ " wide, 18" deep. $21\frac{3}{4}$ " high
 $\frac{1}{4}$ " thick. Sable velvet in sets.

Core 1. 72" wide \times 16" opening horizontal.
approximately 14" deep.
Maroon green velvet.

Core 3. 48" wide horizontal \times 16" high,
Maroon green velvet.

Core 4. $63\frac{3}{4}$ " wide from face, side face 45"
deep, $26\frac{3}{4}$ " high, Maroon green lining.

Core 5. $30\frac{3}{4}$ " high, 72" long. $31\frac{7}{8}$ " wide
Maroon green.

Core 6. $24\frac{3}{4}$ " high, 21" deep, 52" long
N.G.A. lining.

Core 7. $22\frac{7}{8}$ " deep, $22\frac{7}{8}$ " wide, $30\frac{3}{4}$ " high
N.G.A. lining.

Core 8. $96\frac{1}{2}$ " front face. 21" deep cord,
 $20\frac{1}{2}$ " high.

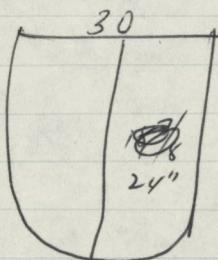
Core 9. $84\frac{1}{2}$ " horizontal \times 16" opening

Core 10. $54\frac{3}{4}$ " wide $20\frac{3}{4}$ " high $38\frac{5}{8}$ "
high face. $38\frac{3}{4}$ " left face

Core. 11. $54\frac{3}{4}$ front face wide, $20\frac{3}{4}$ " high.
 $38\frac{3}{4}$ on side

Case 12. $47\frac{5}{8}$ " wide, $22\frac{3}{4}$ " high, 18" deep.
Sable

Case 13



30" wide, $18\frac{7}{8}$ " high
24" cord.
N.G.A. liner

Case 14 22" wide, $22\frac{1}{4}$ " dep, $26\frac{1}{2}$ " high.
Desuti cloth.

Case 15 $47\frac{7}{8}$ " wide, $24\frac{3}{4}$ " high, 12" dep
Desuti.

Case 16 - $54'' \times 16''$ opening
Desuti cloth.

Case 17. $30'' \times 16''$ opening

Case 18. $21\frac{7}{8}$ " dep $\times 21\frac{7}{8}$ " w. $\times 26\frac{3}{4}$ " high
Desuti.

Case 19 22" wide, $\times 22\frac{1}{4}$ " dep $\times 26\frac{3}{4}$ " high
Desuti.

Case 20. 48 " wide $\times 24$ " dep $\times 24\frac{5}{8}$ " high.
Desuti.

Case 21 36 " wide $\times 24\frac{1}{2}$ " high $\times 15\frac{5}{8}$ dep.
unknown

Case 23 Same as 21 unknown.

Case 22 ^{unknown} same as 21 unknown.

Cases 24, 25, 26, 28.

$23\frac{7}{8}'' \times 23\frac{7}{8}'' \times 28\frac{3}{4}''$ h

N.G.A. hinc

Case 27

$36'' \times 36'' \times 21\frac{1}{2}''$ h.

90° N.G.A. hinc

Case 29 $42'' \times 42'' \times 21\frac{1}{2}''$ h.

90° N.G.A. hinc

Case 30 - double side

$52'' \times 27\frac{1}{2}''$ opening N.G.A. hinc.

Case 31

~~20~~ $20\frac{5}{8}''$ deep $\times 17\frac{5}{8}''$ face width \times
 $27\frac{1}{2}''$ high.

Case 32. built-in, inset frame

$52\frac{1}{2}$ width $\times 23\frac{3}{4}$ open - in addition
account for $3\frac{1}{2}''$ base lenses
width, measurement accounts for
height of side lenses; Raendeford
aper. guarantee '1313.

Case 33

$27\frac{7}{8}'' \times 27\frac{7}{8}'' \times 27\frac{3}{4}''$ h.

N.G.A. hinc

Case 34

$19\frac{7}{8}'' \times 30\frac{3}{4}''$ h.

N.G.A. hinc

35. $40\frac{1}{4}$ " wide face $\times 18\frac{1}{4}$ " deep \times
 25 " h.
Shan tung taffel.

Case 36. ~~104~~ 104 " horizontal $\times 22$ " opening
does not include $3\frac{1}{4}$ " on each of
two sides for liners & note that
base liner sticks up $\frac{1}{8}$ " to take label
plexiglass into account. Also
note extension necessary for
lighting grid. $17\frac{1}{4}$ " depth on the
inner dimensions.

Case 37. $17\frac{7}{8}$ " wide, $35\frac{7}{8}$ " deep $\times 22\frac{1}{2}$ " plexi.
~~accounts for blind~~ $\frac{1}{8}$ " on T section.

Case 38. $15\frac{7}{8}$ " wide front, 20 " deep, \times
 $24\frac{3}{4}$ " h. Main liners $13\frac{1}{3}$ '.

Case 39. $35\frac{7}{8} \times 35\frac{7}{8} \times 26\frac{3}{4}$ " N6.A liners

Case 40. $31\frac{7}{8} \times 31\frac{7}{8} \times 39\frac{3}{4}$ " N6.A liners.

Case 41. 39 " w $\times 55$ " h $\times 11\frac{3}{4}$ " deep.

Case 42. $47\frac{3}{4}$ " w $\times 35\frac{3}{4}$ " h $\times 25\frac{3}{4}$ " deep.
N6.A liners

Case 43. 45 " x 24 " opening

44 - 33" wide, 12 1/8" deep \times 24 7/8" h. Mandarin

45 - 33" wide, 12 1/8" deep \times 24 7/8" h. Mandarin

Case 46 - 30" wide \times 7 7/8" deep \times 22 1/2" h. Mandarin

Case 47 - 23 7/8 wide \times 23 7/8" wide \times 30 3/4" h.
Mandarin

Case 48 24" w \times 7 7/8" deep \times 22 1/2" h. Mandarin

Case 49 18 1/2" deep \times 17 7/8" wide face, \times 19 5/8" h.

Case 50 19 1/4" h \times 17 7/8" wide face \times 18 5/8" deep
Mandarin.

Case 51 32 7/8 \times 32 7/8 \times 43 3/4
Tuscan Texture

Case 52 40" wide face \times 15 7/8" deep \times
20 1/2

Case 53 18" \times 25" ^{vert} opening

Case 54 40 1/2 w \times 24 7/8" h. opening

Case 55. 20 1/4 d \times 24" w. \times 32 3/4" h.

Case 56. 24 7/8" h \times 40 1/2 w. opening

Case 57 26" ^{3/4} h \times 30" w. opening

58 26 1/4" \times 23 3/4" opening

59 - 16" diameter Sable

60. 16" diameter chel Sable

61. 113 1/2" long x 65 1/2" w. ^Q
30 3/4" to top of edge of base
53 1/2" between top & bottom
59 to center of top.

62. 18" wide x 14" deep x 24 3/8" high.
Mandarin

63. 33 7/8" x 33 7/8" x 26 3/4" h
Antique Mandarin Sable Ivory

64. 93 1/2" front x 36 3/4" h x 66 1/2" wide
Natural

65. 33" w x 31 7/8" opening Mandarin

66. 39 1/2" w x 31 7/8" opening Mandarin

67. 14" w. x 12" dep x 18 7/8" Shantung

68. ~~Q~~ 8" w x 6" d. x 18 7/8" Shantung

69. 22" w x 14" d. x 19" h. Shantung

70. 23 7/8" x 23 7/8" x 30 3/4" h. Natural

71- $13\frac{1}{4}$ " w x $19\frac{3}{4}$ " opening depth $11\frac{7}{8}$ "
Wool Satin Runlet.

72- $33\frac{3}{4}$ " deep x $11\frac{7}{8}$ " w. x $20\frac{5}{8}$ " h.
Wool Satin Runlet.

73- 16 " w x 4 " d. x $36\frac{7}{8}$ " h. White
Richmond Taffeta.

74 = 24 " w. x 20 d x $31\frac{1}{4}$ " h.
Wool Satin Runlet.

75 = $\frac{3}{8}$ " plexi - $53\frac{7}{8}$ " w. x $53\frac{1}{4}$ " d. x $36\frac{3}{4}$ " h.

76. $41\frac{1}{2}$ " w x $23\frac{7}{8}$ h. opening

78. $16\frac{1}{2}$ " ₁₅₂ long x 30 " w.

41 " to deck top

$70\frac{3}{4}$ " to top of plexi glass cover

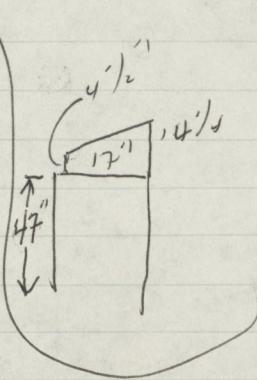
79- $29\frac{5}{8}$ " w x $26\frac{1}{2}$ " h. x 16 " deep.
Shantung Taffeta.

80. $53\frac{3}{4}$ " w. x $33\frac{3}{4}$ " h. x 18 " deep.
Shantung

81. 14 " w. x 14 " d. x $26\frac{5}{8}$ " h.

82,83 $17\frac{7}{8}$ " w. x $18\frac{1}{4}$ " deep x ~~$37\frac{1}{2}$ " h.~~
~~100~~ natural.

84. 12 " d x 26 " w x $36\frac{3}{4}$ " h. Natural



85 - $95\frac{3}{4}$ "w x $35\frac{3}{4}$ "h opening N.G.A.

86 - $15\frac{3}{4}$ "w x $11\frac{3}{4}$ "h opening ?

87 - $59\frac{1}{2}$ "w x $19\frac{3}{4}$ "h opening Shantung

88 - $21\frac{3}{4}$ "w. x $9\frac{3}{4}$ "h opening
Shantung

89 - ~~$6\frac{1}{2}$ " x $16\frac{1}{2}$ " x $15\frac{1}{2}$ "h~~ $16\frac{1}{2}$ " x $16\frac{1}{2}$ " x $32\frac{3}{4}$ "h.

90 Wool Satin Runst.

⑩ 91 Ø 54 "w x $27\frac{3}{4}$ "h opening approx
2" deep. ~~2" deep~~

92^a $59\frac{7}{8}$ "w x $23\frac{7}{8}$ " opening on right (a)
 $95\frac{1}{2}$ "w x $23\frac{7}{8}$ " opening on left (b) Townhall Blue
Velour.

93 - $53\frac{1}{8}$ "w x 41 "w x 41 "h - Satin Blue.

opening loops ~~all~~ Ø one.

94. 36 "h x $23\frac{7}{8}$ " opening - Smoked Pearl.

95. 18 "w x $16\frac{1}{4}$ "d x $30\frac{5}{8}$ "h.
Tea.

96. 18 "w. x $16\frac{1}{4}$ "dep. x $30\frac{3}{4}$ "h. Tea.

97. 36 "w. x $12\frac{1}{4}$ "dep x $30\frac{5}{8}$ "h. Tea.

98 $17\frac{7}{8}$ "w. x $35\frac{7}{8}$ "l. x $30\frac{3}{4}$ "h. Tea

99. $17\frac{2}{8}$ "w. x $35\frac{7}{8}$ "l. x $30\frac{3}{4}$ h. Tea

100 $47\frac{7}{8}$ "l. x $23\frac{7}{8}$ "w x $38\frac{3}{4}$ "h Tea.

101 $47\frac{3}{4}'' \times 21\frac{7}{8}''$ h. opening
Richmond White Topple.

102 $24\frac{1}{8}''$ w. $\times 14\frac{1}{4}''$ deep $\times 21\frac{1}{8}''$ h. Tea

103 $48\frac{3}{4}'' \times 23\frac{7}{8}''$ opening. Richmond White.

104. $29\frac{5}{8}''$ w $\times 24\frac{5}{8}''$ h. $\times 16\frac{3}{8}''$ deep
White Richmond

105. $21\frac{7}{8}'' \times 21\frac{7}{8}'' \times 30\frac{3}{4}''$ White Richmond.

106. $43\frac{3}{4}''$ w $\times 23\frac{7}{8}''$ h. } *deserti*

107. $43\frac{3}{4}''$ w. $\times 23\frac{7}{8}''$ }

108 $59\frac{3}{4}''$ long $\times 17\frac{7}{8}''$ opening $\times 15\frac{5}{8}''$ w.
does not take account of liners or
lighter grilles.

109 $15\frac{5}{8}''$ w face, $\times \del{34\frac{1}{2}}$ h $\times 16\frac{1}{2}$ d. Tea.

110. $47\frac{3}{4}$ w. face $\times 33\frac{3}{4}''$ leg rods $\times 24\frac{3}{4}''$ h.
Mocha

111. $18\frac{1}{8}''$ w $\times 12\frac{1}{8}$ deep $\times \del{22}$ h. White Richmond

112. $47\frac{3}{4}''$ w. face $\times 24\frac{3}{4}''$ h $\times 33\frac{3}{4}''$ leg rods
Mocha.

113 $18\frac{1}{8}''$ w. $\times 12\frac{1}{8}$ deep $\times 22$ h.
Bangkok Brown

114 $23\frac{1}{4}$ " w. x $17\frac{1}{2}$ " d. opening
probably Martha.

115. $48\frac{3}{4}$ " long x $17\frac{3}{4}$ " deep x $24\frac{7}{8}$ " h.
Turner Fashion.

116 $42\frac{1}{8}$ " w. x $8\frac{1}{4}$ " deep x 23 " h.
Slats Blue.

117. $47\frac{1}{2}$ " w. x $35\frac{3}{4}$ " h. opening
Townhouse Blue Velvet 700.

? 118 24 " deep x $23\frac{7}{8}$ w. x $31\frac{3}{4}$ " ~~200~~.

119 24 " w. x 24 " deep x $27\frac{7}{8}$ " h. ? 365.

120. $35\frac{3}{4}$ " w. x $12\frac{7}{8}$ " opening x appears
 12 " deep White Richmond.

121. $13\frac{7}{8}$ " w. x $14\frac{1}{2}$ " deep x $14\frac{3}{8}$ White
Richmond.

122. $10\frac{1}{2}$ " deep x $14\frac{1}{8}$ " w. x 25 " h.
White Richmond.

123 ~~20~~ 24 " x 24 " x 35 " h. slats Blue.

124. 24 " w. x 24 " d. x $31\frac{3}{4}$ " Slats Blue.

125 60" w x 29 3/4" h. approx 18" depth
White Richmond

127 49 3/4" w. face x 30 3/4" x 35 1/4"
White Richmond

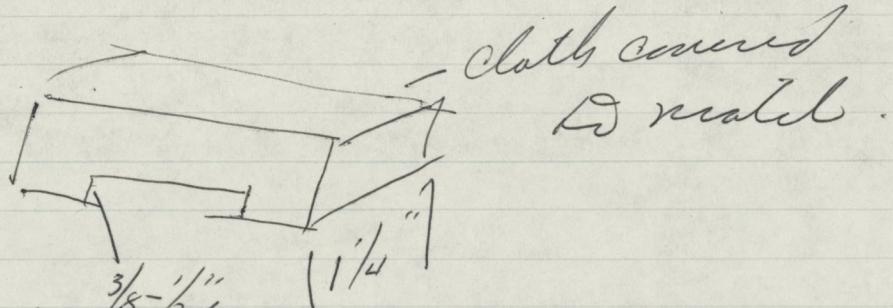
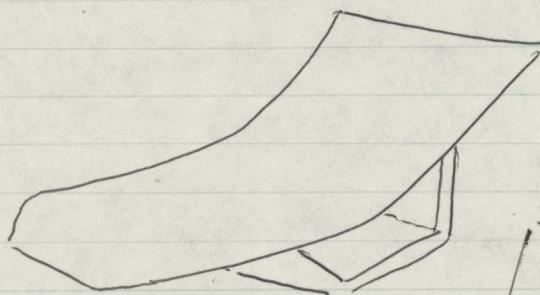
126. ~~20" deep~~ 95 1/2" w x 25 1/2" h. opening
20" deep. N.G.A. liner.

Design & Production
Unit Ops before

Security ~~String~~
Commod / Party

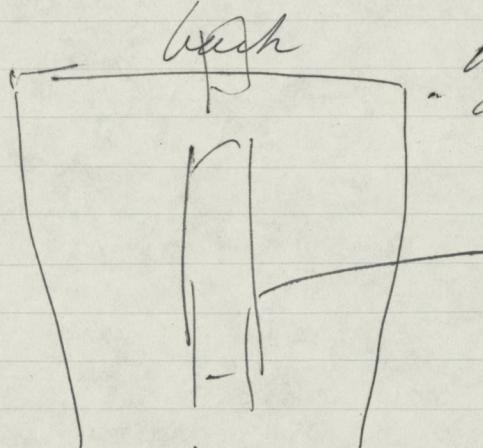
Run Wishes - of Russell Williams

123 124. mounted on peg board
stretched, hate backs from loop, and
shrap.



Take these blocks from NGA
> same full set of diesels available.

The workshop is tropzai dal



in the case of the
are mould.

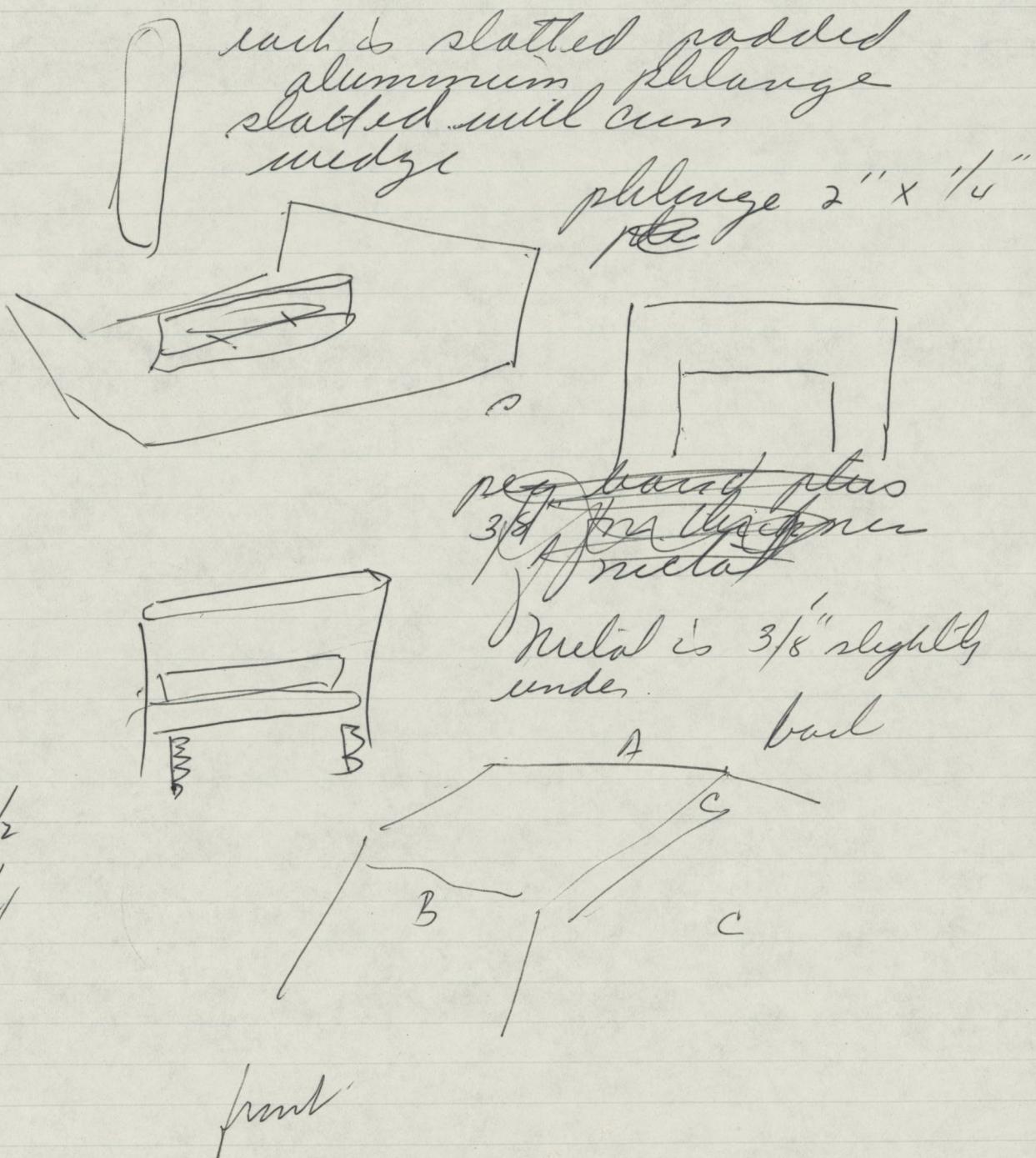
2" x 1/4"

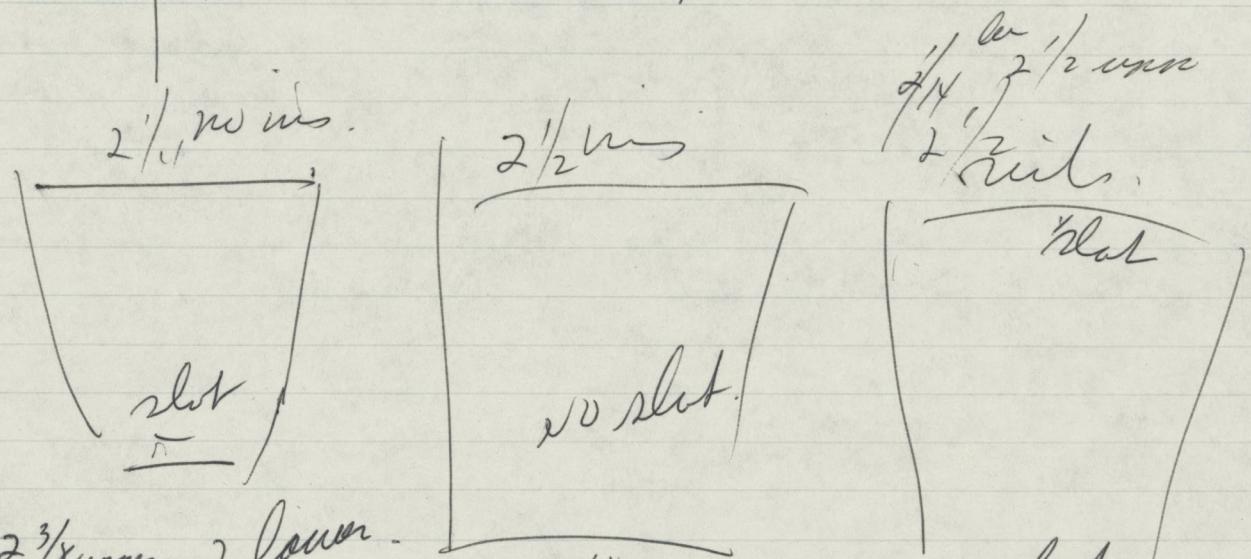
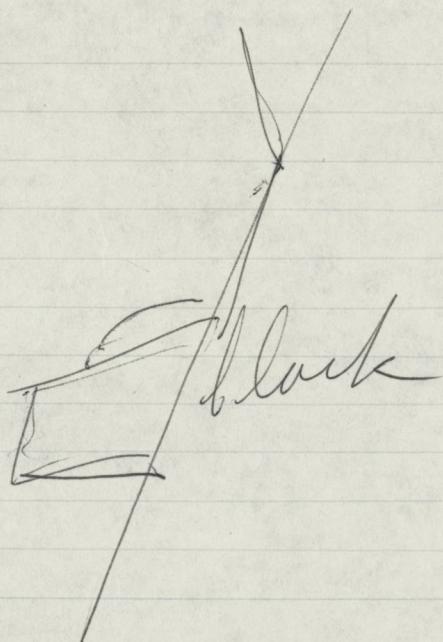
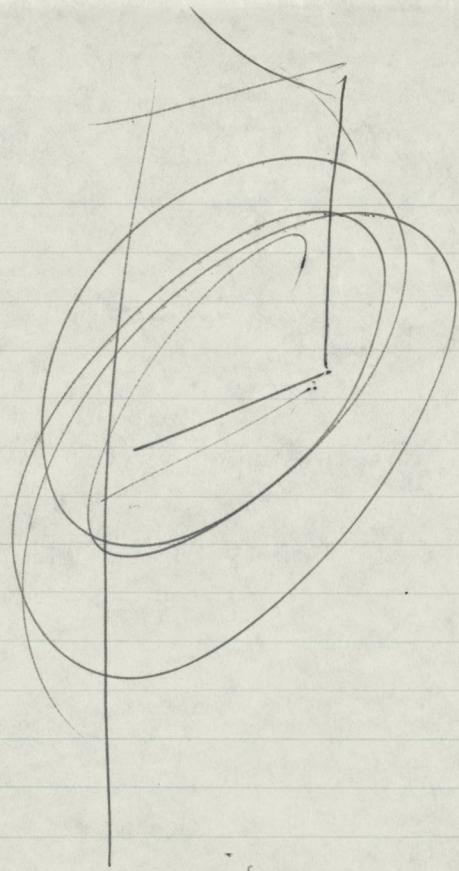
blade end

The inside face of the bracket
should be padded to allow for
constant pressure on the loop.
The bracket is secured by
screws that from the back
of the registration.

#123124 - ideally the ~~main~~ bracket
should be made of metal, ~~double~~
& ~~tripped~~ riveted and wired.

Measuring -
upper bulk 2"





2 3/8 upper 2 lower.

apply covered cushion to top of slat.

slat not higher than 1 1/2"

ms has slot, ms has no slot.

Thar lek macha 5/17
Assuli clath.

NATIONAL GALLERY OF ART
 CONSTITUTION AVENUE AND SIXTH STREET
 WASHINGTON, D.C. 20565

INVOICE

DATE 5/1/75

TO William Rockhill Nelson Gallery of Art
Attention:
4525 Oak Street
Mark F. Wilson
Kansas City, Mo. 64111
Curator of Oriental Art

DESCRIPTION	AMOUNT
Chinese Exhibition materials as detailed on attached memorandum of April 22, 1975.	\$16,111.50

Rec'd No. 4779 Approved _____
 OK'd for Pmt. _____ Date 5-16
 Distribution CAT-NET - Other
 - Installation

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